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BIOGRAPHERS OF BACON.

BY THE HON. SIR JOHN A. COCKBURN.

THE Biographies of Francis Bacon are as a legion which no man can number. If all the references to his life were gathered together few libraries would be found large enough to contain them. But at the time of his death his contemporaries were reticent, and for many years afterwards little appeared in the English language regarding him. The fear of offending King and Parliament tied the tongues of those who could have told the truth about the infamous Cabal which caused his overthrow. Moreover, the exculpation of Bacon would have endangered the position of Buckingham, and men naturally shrank from incurring the wrath of the all powerful favourite.

Dr. Lewis, Provost of Oriel College, Oxford, was, however, unable to restrain his righteous indignation. He ventured to pen a poem of 170 lines setting forth the folly and iniquity of those who had sacrificed Lord Verulam. But he forfeited his position about that time. The following verses may be quoted from his vehement protest against the action of Parliament.

" When you awake, dull Brittons, and behold
 What treasure you have thrown into your mould,
 Your ignorance in pruning of a State,
 You shall confess, and shall your rashness hate :
 For in your senseless fury you have slain
 A man, as far beyond your spongy brain
 Of common knowledge, as is heaven from hell ;
 And yet you triumph, think you have done well."

* * * *

" Oh that I could but give his worth a name
 That if not you, your sons might blush for shame !
 Who in arithmetic hath greatest skill
 His good parts cannot number, for his ill
 Cannot be called a number ; since 'tis known
 He had but few that could be called his own :
 And these in other men (even in these times)
 Are often praised, and virtues called, not crimes.
 But as in purest things the smallest spot
 Is sooner found than either stain or blot
 In baser stuff ; even so his chance was such
 To have of faults too few, of worth too much.
 So by the brightness of his own clear light
 The moles he had lay open to each sight."

* * * *

" Oh could his predecessor's ghost appear,
 And tell how foul his Master left the chair !
 How every feather that he sat upon
 Infectious was, and that there was no stone
 On which some contract was not made to fright
 The fatherless and widows from their right.
 No stool, nor board, no rush, nor bench, on which
 The poor man was not sold unto the rich,
 You would give longer time the room to air
 And what ye now call foul would then be fair."

An unknown hand ventured to insert among some verses on Lord Verulam's fall the following obscure reference to the part played by Buckingham in the affair,

" Perhaps the game of Buck* hath vilified the Boar† "

and

" Allbones‡ much condole the loss of this great Viscount's Charter,
Who suffering for his conscience sake is turned Franciscan Martyr."

Some doggerel verses also appeared in Latin, a much safer language than English to use in criticising current events. From these some lines may be translated thus

" Viscount St. Alban, England's Lord Chancellor
First among orators, eloquent and learned.
Accused he was of bribery, accused but not convicted—
Though a gift received does not imply a crime."

" Like Acteon in the fable thou wast hunted by thy hounds,
Cursed be those barking dogs who thy name and fame have wounded."

" If aught thou hast done wrong redress it,
And so Fare thee well."

The laments in Latin verse which came from the Universities of Oxford and Cambridge under the title of *Manes Verulamiani* read like a tribute to a demigod. They dealt chiefly with Bacon's unrivalled excellence as a poet ; reference to politics being avoided.

The first *Life of Francis Bacon*, published in English, was by William Rawley, D.D., Chaplain to Bacon and afterwards to King Charles II. This did not appear in print until more than thirty years after Lord Verulam's death. Few men are regarded as heroes by the intimates of their household, yet Rawley's eulogy is couched in terms which have rarely been applied to a mortal. Coming from one who was himself a divine the attention is arrested by the words :

* Buckingham. † Bacon's Crest. ‡ St. Albans.

"I have been induced to think that if there were a beam of knowledge derived from God upon any man in these modern times it was upon Him." Rawley makes no allusion to Lord Verulam's fall. Perhaps he shrank from stigmatising his fellow countrymen with the disgraceful treatment meted out to their greatest prophet and teacher.

A Latin version of Rawley's Biography is prefixed to the 1664 Frankfort edition of Bacon's works. This ends with the words "There were some who by various detractions endeavoured to brand the name of so great a hero, but their efforts were in vain. His removal from office by King and Parliament was merely the result of envy. He consoled himself with the scriptural phrase that there is nothing new. The same fate befell him which Cicero suffered from Octavius, Callisthenes from Alexander, Seneca from Nero. Such men rise superior to fortune and often repentance comes too late to their rulers. We know that James, when any difficult and intricate business presented itself, exclaimed: would that Bacon my old Chancellor were here, how easily he would have extricated me." The Life is concluded with this remarkable eulogy. "It is certain that nothing which pertains to greatness of soul was wanting in him; but that he lived as the most memorable example of all virtue, piety, humanity and especially of patience."

The earliest Biography of Bacon was published in Paris five years after his death, and more than a quarter of a century before that of Dr. Rawley. The author was Pierre Amboise, Sieur de la Magdelaine, who placed it as a preface to his translation of *Bacon's Natural History*. Of this work a notice appears in *La Bibliotheque choisie de M. Colomies* who remarks "that it is very different to the Latin translation printed unde the title of *Sylva Sylvarum*." A trans-

lation of this *Discourse on the Life of M. Francis Bacon, Chancellor of England*, was made by Mr. Cuninghame and appeared in *BACONIANA*, Vol. IV., 3rd series, p. 72. The enemies of Bacon are indignantly denounced, the charges against him are shown to be groundless and the noble character of the great Englishman is displayed in its true colours. The Rev. Walter Begley in Vol. III. of Bacon's *Nova Resuscitatio* deals fully with the French version of the *Natural History*. It seems evident that M. Amboise had access to some of Bacon's manuscripts which Dr. Rawley and others overlooked or suppressed. We learn from the *French Life* that Francis Bacon travelled not only in France but in Italy and Spain, that he wrote much more about Love and Music than is elsewhere mentioned and that he dealt more extensively with the Generation of Metals and the making of gold artificially than is generally supposed. Incidentally this disclosure discounts Spedding's disparaging allusion to Thomas Bushel as "a bad authority at best."

The earlier biographers of Bacon agree in the main with the opinion that he suffered for the misdeeds of his servants; and that such presents as he accepted were in accordance with the custom of those days. The chief difference between him and others was that he was never influenced by any gift and that, as John Aubrey, F.R.S., remarks, his judgments were always given *secundum æquum et bonum*.

The views of men concerning Bacon may be taken to reflect in general the character of those who express them. Unless they themselves have some spark of his virtue they are incapable of appreciating the noble nature of him whom "All good and great men loved." Evelyn says of him: "He was of middling stature, his forehead spacious and open, early impressed with the marks of age, his eye lively and penetrating; his

whole appearance venerably pleasing, so that the beholder was insensibly drawn to love before he knew how much reason there was to admire him." This biographer adds, "In this respect, we may apply to my Lord Bacon, what Tacitus finely observes of his father-in-law Agricola, 'a good man you would readily have judged him to be, and you would have been pleased to find him a great man.'"

Thomas Carte in *A General History of England*, 1755, says of Bacon: "A greater man never appeared in any age or in any country; he was an honour to his own: and yet, with all the merit of which human nature is capable, with all the modesty attending it that ever graced infant innocence, with all the real disinterestedness and contempt of money that ever was pretended by any Stoic or Cynic philosopher, he was accused of bribery. Sir Edward Coke hated him for his superiority in every respect, even in his profession of law, and because he enjoyed a dignity which his pride and vanity made him think nobody so capable of filling as himself; and though he was, in his own nature, the most avaricious mortal upon earth, and in his practice grasped at everything, raising an overgrown estate by pleading the most iniquitous causes for his fee, and by other the worst of methods, he yet was not ashamed to accuse Bacon of corruption for what had been done by all his predecessors without any reproach. It had been a practice, perhaps from the time that our Kings had ceased to take money for the purchase of writs to sue in their Courts, for suitors to make presents to the judges who sat in them, either at New Year's tide, or when their causes were on the point of coming to a hearing: it was a thing of course, not considered in the nature of a bribe, being universally known and deemed an usual or honorary perquisite. . . It seems generally allowed that former chancellors had received

the like gratuities as were given to Bacon . . . but it was now made use of to ruin the present Chancellor. . . . He died, the greatest man on earth died, on April 9th, 1626, in the 66th year of his age, poor as the most disinterested hero of antiquity; but in despite of all the arts and malice of his enemies, for ever to be honoured, admired, loved and lamented."

Joseph Addison in *The Tatler* remarks that Bacon's "principal fault seems to have been an excess of that virtue which covers a multitude of faults. This betrayed him to so great an indulgence towards his servants, who made such corrupt use of it, that it stripped him of all those riches and honours which a long series of merits had heaped upon him." In an essay on "Silence," also in *The Tatler*, the same great writer says:

"To forbear replying to an unjust reproach, and overlook it with a generous, or, if possible, with an entire neglect of it, is one of the most heroic acts of a great mind; and I must confess, when I reflect upon the behaviour of some of the greatest men of Antiquity, I do not so much admire them, that they deserved the praise of the whole age they lived in, as because they contemned the envy and detraction of it. All that is incumbent in a man of worth, who suffers under so ill a treatment, is to lie by for some time in silence and obscurity, until the prejudice of the times be over, and his reputation cleared. I have often read, with a great deal of pleasure, a legacy of the famous Lord Bacon, one of the greatest geniuses that our own or any country has produced. After having bequeathed his soul, body and estate in the usual form, he adds, 'my name and memory I leave to foreign nations, and to my countrymen after some time be passed over.'"

Frederick Lake Williams in *The History of Verulam and St. Alban's*, 1822, tells us that "Lord St. Alban

was made the dupe of Buckingham. He was obliged to abandon his defence. As he had gained universal esteem by his learning, and his eloquence was so superior and commanding, the King would not hazard his appearing before the Lords to plead his own cause, fearing still for Buckingham, the great object of national vengeance . . . The King commanded him not to be present, he obeyed and was undone."

Space will not permit any reference in detail to the well known Biographies of Bacon by Basil Montagu, Spedding and Hepworth Dixon. Their vindication is convincing to all unprejudiced minds. Recent Biographies may be divided into two classes, those who accept Macaulay's fictions as gospel and those who go to reliable sources for their facts.

In the *Encyclopædia Britannica* article on Macaulay, Mark Pattison remarks that Macaulay, as a Whig historian, has not escaped the charge of partisanship. "When he is describing the merits of friends and the faults of enemies his pen knows no moderation. He has a constant tendency to glaring colours, to strong effects, and will always be striking violent blows. He is not merely exuberant but excessive. His propositions have no qualifications. Uninstructed readers like this assurance, as they like a physician who has no doubt about their case. But a sense of distrust grows upon the more circumspect reader as he follows page after page of Macaulay's categorical affirmations about matters which our own experience of life teaches us to be of a contingent nature. We inevitably think of a saying attributed to Lord Melbourne 'I wish I were as cocksure of any one thing as Macaulay is of everything.'"

Harriet Martineau in *Biographical Sketches*, published in 1869, says of Macaulay's career in Parliament: "The drawback was his want of accuracy, and

especially in the important matter of historical interpretation. If he ventured to illustrate his topic in his own way, by historical analogy, he was immediately checked by some clever antagonist, who, three times out of four, showed that he had misread his authorities, or more frequently, had left out some essential point whose omission vitiated the whole statement in question. . . . There was sure preparation for his failure, as well as success as an historian, after his article on Bacon in the *Edinburgh*. That essay disabused the wisest who expected services of the first order from Macaulay. In that article he not only betrayed his incapacity for philosophy, and his radical ignorance of the subject he undertook to treat, but laid himself open to the charge of helping himself to the very materials he was disparaging, and giving, as his own, large excerpts from Mr. Montagu while loading him with shame and rebuke."

The Right Hon. W. E. Gladstone, who certainly was not prejudiced against Macaulay on account of his political views in general, admits that although he wrote for truth, "it was for truth such as he saw it; and his sight was coloured from within." Of Macaulay's essay on Francis Bacon Mr. Gladstone writes that: "We have in this Essay, with an undiminished splendour, also an undiminished tendency to precipitancy and exaggeration." He goes on to say that into the controversy relating to Bacon's Life and Character he does not propose to enter, but that Whewell records his feelings of "indignation at the popular representation of Bacon's character, and the levity with which each succeeding writer aggravates them." As regards the official impeachment of Bacon, Mr. Gladstone says that "if taken alone it may establish no more against him than that, amidst the multitude of engrossing calls upon his mind, he did

not extricate himself from the meshes of a practice full of danger and of mischief, but in which the dividing lines of absolute right and wrong had not then been sharply marked. Hapless is he on whose head the world discharges the vials of its angry virtue; and such is commonly the case with the last and detected usufructuary of a golden abuse which has outlived its time. In such cases, posterity may safely exercise its royal prerogative of mercy."—*Gleanings*, Vol. II., p. 305.

Never in literature has such an enormous superstructure been built on so flimsy a foundation as Pope's notorious line. His love of antithesis led him to seek for a dark background to set off the adjectives "wisest and brightest" in allusion to Bacon. But had he ransacked the dictionary he could not have found a word more inapplicable than "meanest" to the character of Bacon, who was noted for his generosity and profuseness. Macaulay, fired to emulate Pope's high lights and shadows, paraphrased the contrast in the brilliant fiction of his essay. Lord Campbell, afterwards himself a Lord Chancellor, maligned the most illustrious of his predecessors by endorsing Macaulay's errors; and quite recently a distinguished ex-Lord Chancellor did not scruple, as a short cut in journalism, to follow in the same track.

Despite the repeated exposure of Macaulay's inaccuracies they are still accepted as facts by the uninstructed multitude. One deservedly popular and usually well-informed periodical has, not only by letterpress but also by illustration, attempted to give a vivid portrayal of scenes in Bacon's life which exist only in distorted imaginations. But truth must ultimately prevail and the time is at hand when the character of Lord Verulam will be cleared from the dross of ignorance and malice and will shine forth as that of the best as well as the greatest of Englishmen.

BACON THE EXPERT ON RELIGIOUS FOUNDATIONS.

BY ALICIA A. LEITH.

PROFESSOR DOWDEN credits Shakespeare with knowledge of all Religious Foundations. Certainly the new theatres that sprang up round and about London in his time were mostly if not all built on monastic or religious foundations. And we are of Professor Dowden's belief—only we substitute the name of Bacon for the *nom de plume* "Shakespeare." To prove our point we shall confine our discussion to the Globe Theatre, Bank-side, as that will provide enough matter and more for the space at our disposal. The Globe in every way fulfilled the conception set down in black and white by Bacon of the "*Radius Reflexus* whereby Man beholdeth and contemplateth himself,"* "The Mirror of polished surface" he asked for, "capable of reflecting the state of the world wherein we live," the mirror held up to Nature† "to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure," the "Globe of crystal or Form" into which he "drew and collected, for contemplation and doctrine, every thing in Being and Action in the larger Globe of Matter." Here, as in every other way, we see how Hamlet and Bacon thought alike even to the aims and ideals of the Stage. The "Inquiry of Truth" was ever what Bacon was after, and the Globe was built and carried on in accordance with its "perfect law."

* *Advancement of Learning.* † Hamlet, Act III., Sc.ii.

Ben Johnson calls it the "Glory of the Bank," by which, of course, we understand that it illuminated the audiences assembled in it with its light-giving properties, **Glory** being only another word for light. But Ben has another title for the Globe, he calls it "The Fort of the whole Parish." In other words the Elephant and Castle. From behind the shelter of the wooden Tower or Fort on the Elephant's back in the ancient days of war, Archers bent their bows and shot their arrows home. Bacon himself tells us that the Elephant and the Pig are allied by Nature, and the modern teacher calls the Elephant a "gigantic Pig." So in the manner of ancient warfare our gigantic "Bacon" sheltered his Archers behind his wooden Fort, and armed them with arrows sharp and tempered by his own unerring hand, while he supported the fortunes of his Fort upon his own somewhat narrow shoulders. Within the Hall of the Globe stood a figure of Atlas bearing the Sphere on his back, a further emblem, or speaking picture, proclaiming the same truth. Hieroglyphics and cyphers in many forms were much in vogue in Bacon's day.

Now for the Monastic Foundation of the Globe. The Knights of the Cross, the Templars, owned much ground on Bank-side. There once stood their Fort or Commandery, a place of spears and shields; there, too, they raised with pious hands their round Church or Temple. Round? Nay, octagon. It was no more round than their Temple in Fleet Street was round; that too is eight-sided. Bacon built the Globe eight-sided for he was an expert in "numbers," Ben tells us; and was as fully possessed of the knowledge of the powers of the octagon as was the Monastic Order of the Temple.

The Temple of Peace of that Order was the Ideal City of God, as it is that of Rosicrucian and Free Mason. "Salem a place of Peace, a Vision of Peace,

. . . and yet therein a Fort, and an armoury for shields and bucklers." So writes old Dr. John Spencer in his *New and Old*, p. 364, adding we "must all of us be like Nehemiah's builders, with a trowell in one hand and a spear in the other." Significant words, as likely or more to have been used by Bacon in a Charge to his Craft. The Globe had a Monastic foundation, and a very religious foundation, and the aims and the ideals of its builder were as high or even higher than his predecessors in the flowery fields of Bank-side. While he shook his spear held in one hand, he dug with his trowel in the other foundations of as great moment as even did the Templars. His connection with them may be traced through Sir Nicholas Bacon, the descendant, according to Baring Gould, of Jacques Bascoin de Molay, of Besançon, martyred by Philip of France for his faith, 1314. While Bacon was building up a spiritual Temple, and fitting polished stones into the walls of the new Jerusalem, he built a Temple of PIECE on old Foundations on the Banks of Father Thames.

Assonance is not the sole possession of the Ancients to juggle with, Hide and seek is played by its aid still, and Francis Bacon is as good a hand at it as any old Greek. Witty camouflage with words is really one of his many arts, and he has taught it to his disciples who still carry on their Master's traditions and bamboozle us dreadfully when they like! Assonance is not a lost Art, one must be on the look out for it wherever Bacon is concerned!

It is interesting to know that the science of mystical numbers formed part of the Christian mysteries, and were communicated by the monks.

The ancient Mason's method of setting out an Octagon Temple starts with the recognition of the eight points. "What seest thou?" "I see eight

points, as it were, the corners, of an octagon," says the Ritual; "and the Templars' eight pointed Cross is older than the form with square ends. It seems from A. Bothwell-Gosse's instructive book *The Knight Templars*, from which I have obtained much of what I have written here, says that this eight pointed Cross, known as the Conventual Cross, provided the Cypher used by the Order, which made it easy for the Knights to work with as they wore the key upon their breast.

Anyone desirous of knowing more on this subject cannot do better than study the book mentioned. The History of the Knights, graphically and well written there, was briefly related in *Fly Leaves*, edited by the Hon. Secretary of the Ladies' Guild of Francis St. Alban (No. 2, August, 1914), in a paper copied, by permission, by the "Red Cross," Organ of the St. John's Red Cross Society. It is interesting to know that St. John's Gate, Clerkenwell, is said to be connected by secret passage with Canonbury Tower. Canonbury in ancient times was the property of the Knights of St. John and it stretched to Clerkenwell. Shake-speare Plays were rehearsed at St. John's Gate there in the presence of Tylney, the Master of the Revels, whose Headquarters they were. Tylney kept the accounts for candles and carpentry used for the purpose, which accounts have come down (happily) to us. Francis Bacon was a secret man, and put his finger, like Hamlet, on his lip about himself; and by him and his secret Brethren of the Cross and the Rose, the descendants of Knights of the Cross, of High Degree, he has brought a mundane world into touch with the *Beau Ideal*. The "Rose Croix" and "Kadish Degree" are now part of the A. A. Masonry under the Supreme Grand Council 33^o. These grades formed part of the Templar Initiation. All honour to our Master Builder who took "All Knowledge

Providence" and has built up a structure which will last till the great Globe itself shall dissolve.

Mr. Bernard Springer in his *Secret Sects of Syria and the Lebanon* (Allen and Unwin) remarks that "much of what we now look upon almost entirely as Freemasonry has been practised as part and parcel of the Religions of the Middle East for thousands of years. The Knight Templars in the Crusades found themselves in touch with the ancient beliefs and traditions of Arabs and Syrians. And Mr. Springer assures us that Masonry (whose modern reformation, reviviscence, is due absolutely to great Verulam) goes back to an antiquity far exceeding that of any religion in the world known to Mankind. Its archaic source is the same from which the British Druids drew their inspirations—the Deluge. Bacon followed his Master Plato in believing in the great submerged Island of Atlantis, only he maintained it was caused by a great *Deluge*, not a whirlpool. A. Bothwell-Gosse says the fact of the Churches of the Templars being called Temples and being always circular or Octagonal, indicates a use of symbolism suggestive of ancient religions. Also that many members of the Order were men of great learning, with wider ideas and deeper knowledge than it was safe to make public within the jurisdiction of the Holy see; men who in their times of leisure became acquainted with the learning of the wise men of Arabia. Mrs. Henry Pott frequently quoted these words of Bacon: "I have spent two years in the East," explaining that he studied Eastern thought and symbolism to improve men's minds and widen their limited outlook—and to teach them to know, and appreciate, Eastern art, science and philosophy.

It is worth noting that a portrait of young Bacon painted by Tintoretto Ibitune is hidden away in the right Gallery of the Church of St. Mark's, Venice.

He stands by the side of an ancient Arabian Sage, who is dictating to him. The boy holds a stilus and tables, and turns a listening ear to a bearded teacher who bears the *Cross*, and the *Lamb and Flag*, the Templar's insignia, on his priestly robe. A symbolic picture called in *Venice and her Treasures*, by H. A. Douglas, the most *interesting mosaic in the Church*. For its title we have: "The *Building and Construction of the Church*." Cosma and Dansien are the names above the two figures, representations of two of the most mystic of Arabian Physicians. That Francis Bacon had a very earnest meaning in establishing his Globe of Form on the site of the round Church of the Templars we may be sure, and when we know that the Gate of St. John's Priory in Clerkenwell was used for the rehearsals of the Shakespeare Plays and that the Master of the Revels lived there it all points to the fact that Dramatic Representation came originally from the East, and grafted on to the European nations as an exotic, it anciently formed part of the Rites and ceremonies of archaic religion.

The Order of the Temple was ever proud of its beautiful buildings. Lombardy churches built by the Templars bore the epithet *de la Mason* and when brave Jacques Bascoin de Molay was martyred in Paris his five knights and two commanders under the protection of the Grand Master of Auvergne escaped to Mull disguised as operative masons. The Order was continued under the title of Free Masons who adopted the symbolism of Architecture (p. 106, Bothwell-Goss). Canonbury Tower whose lands stretched down to St. John's Priory, Clerkenwell, has Templarism for its foundations, and a cell in Hertfordshire, on or near, the old Estate of Robert de Gorham, was connected with the Order of St. John established in Islington. Old Aberdeen was a headquarters of the Templars

escaped from Paris, and King James the 1st is reported to have been received there into the more modern rite of the old Order. It is indeed true what Lord Tennyson said with deep meaning "*The old Order changeth and giveth place to new.*" The "*Clachan*" or The Stones, was the open air meeting place for the Aberdeen Brethren, who preserved this interesting remnant of the old druidical cult. Francis Bacon, true to his vows and ideals, carried on the torch lit by more ancient hands, and was the great assertor of human liberty, taught men to love the Brotherhood and honour the King, and following the example of his Divine Master, sacrificed his all, honour and good name, "the immediate jewel of his soul," with St. Paul's perfection "Content to be anathema" for the salvation of Justice in England, therein showing "much of a divine nature, and a kind of conformity with Christ Himself."*

In conclusion, he was as great a Master of Medicine as any of the Arabian Physicians, also as great a lover of Architecture as any other Grand Master of the Cross and Circle. Little wonder that he built his Theatres on religious foundations when he said to King James :

"Buildings of Temples, Theatres and the like are honorable things and look big upon posterity."

"COMPOSITA SOLVANTUR."

BY J. R. OF GRAY'S INN.

THE peculiar and mysterious epitaph on the monument put up to Francis Bacon in St. Michael's Church at St. Albans has been often commented upon in *BACONIANA* and the very words of the inscription are set out and discussed by Mr. Granville C. Cuninghame in an Article on "Bacon's Death and Burial," Vol. XV., 3rd Series, p. 215. "The first thing," he writes (at p. 225), "that strikes one about this epitaph is the absence of the almost universally used 'Hic jacet'; instead of that we have the very unusual expression 'Sic sedebat.' 'Thus he used to sit' . . . But still more unusual and provocative is the expression 'Naturæ decretum explevit, Composita solvantur.' 'He fulfilled the decree of Nature, Let the compounds be dissolved.' It is strange indeed that so very unusual a phrase as 'Composita solvantur' should be employed to tell us that Bacon died in 1626, and this phrase may mean something else than death, and in any case we cannot but be struck with the fact that this epitaph carefully avoids any expression of 'death' or 'died.'" Mr. Cuninghame then cites and rejects a translation given in the *BACONIANA* of 1679, and attributed to Tenison Archbishop of Canterbury where "Composita solvantur" was rendered "Let the Companions be parted" with a side-note, *i.e.*, "Soul and Body."

I venture to suggest the origin of both the unusual phrases commented on by Mr. Cuninghame.

"Sedebat sic" is the rendering in the Vulgate by St. Jerome of the Greek words in the New Testament

“ἐκαθέζετο οὕτως” applied to Christ who “sat thus” at the Well of Samaria (St. John’s Gospel, Chap. iv. 6, A.V.).

“Composita solvantur” may be derived from a sentence in a Latin translation of the Works of Hermes Trimegistus which were “supposed,” says Lowndes, “to have been the production of some anonymous writer in the second century.” I have not access to that translation, but find a quotation from it in an Italian book which I possess entitled *L’Opere di M. Guilio Camillo* (Venice, 1584). Before citing the quotation from it let me call attention to this book. It is remarkable, and one may well suppose that it was not unknown to Francis Bacon, having regard to similarity of subject matter, for in his *De Augmentis Scientiarum* he writes “Whether there be any mysticall sense couched under the ancient Fables of the Poets, may admit of some doubt; and indeed for our part we incline to this opinion, as to think that there was an infused mystery in many of the ancient Fables of the Poets” (*Lib. ii.*, p. 108). This idea was developed at length by Camillo in a part of his Works which is entitled *L’Idea del Theatro* and commences thus: “The most ancient and wise writers have always been accustomed to commit the secrets of God to their writings under some veil so that they may not be understood except by those who (as Christ says) have ears to hear, that is, are chosen of God to comprehend his holiest mysteries.” The author then deals with the pagan divinities and other subjects of the Heathen Mythology suggesting that they are emblems of the world of nature which is created and governed by the true God and spirit of Christ. He cites passages from the Bible, the classic philosophers and poets. Of primæval matter he says that it “was otherwise called Chaos,” and by “Platonists soul of the world and by the

Poets Proteus." He distinguishes between Proteus bound and Proteus set free and writes (at p. 107) that he is bound in every individual object until the time of dissolution comes "undeservedly called death according to Mercurius, who thus writes in the Pirnandro at Chapter xii. (Here follows the Latin sentence) "*Non moritur in mundo quiequam sed composita corporea dissolvuntur, dissolutio mors non est.*" . . . The remainder of the sentence is rather obscure owing perhaps to some error of print but the meaning can be ascertained out of two other scarce books in which the passage is found and may be freely rendered in English. "Nothing in the world dies, but compound bodies are dissolved. Dissolution is not death, but is the setting free of the components which do not die but become young again."

The context seems to me to favour Archbishop Tenison's interpretation of the words on Bacon's monument rather than to be an anticipation of a modern atomic theory, for the Work of Hermes, *i.e.*, Mercurius is undoubtedly Christian-religious, although philosophical and not ecclesiastical. It was brought by some religious men, presumably in MS. from Greece to Italy early in the sixteenth century, translated from Greek into Latin by Marsilio Platonicus for Cosimo Medici, and from Latin into Italian by Tomasso Benci, whose version was printed at Florence in 1548, and was printed in Greek at Paris in 1564. The two latter books are those that I have consulted as above mentioned. Although Francis Bacon cannot reasonably be suspected of designing his own monument and composing the epitaph on it, yet it is not unlikely that his idea of death and even the Italian book by Camillo in which the phrase *composita corporea dissolvuntur* is found were known to Meautys or other associates. And it may not be quite irrelevant here to add that the name Proteus is given to a character in the "Two Gentlemen of Verona," the scene of which is Italy, and the Italian name Camillo to a good character in "The Winter's Tale."

NOTES ON ANTHONY BACON'S PASSPORTS OF 1586.

BY A. CHAMBERS BUNTEN.

IN studying the play of "Love's Labour's Lost" we find it is remarkably easy to connect Francis Bacon, and his brother Anthony, with the plot and incidents, while, on the other hand, it is impossible to show any link between William Shakespere's life and personality, and this comedy.

Who was the hitherto unknown W. Shakespere, whose name appears on the first printed edition of this play?

The title-page of the Quarto has the following words: "as it was presented before Her Highnes this last Christmas. Newly corrected and augmented By W. Shakespere. Imprinted at London by W. W. for Cuthbert Burby, 1598."

Strangely enough in several cases, the augmented lines have been printed on the same page as the original words, enabling us to compare the improvements.

It is to be noticed that the title-page does not say the play was written by W. Shakespere, but corrected and augmented. It is thus evident that the original sketch of the comedy had been put together much earlier, say about 1590; certain passages in the play leading us to this conclusion, will be explained further on.

Only the 1st Edition of the printed play is referred to in this article.

The *dramatis personæ* can be readily identified as characters contemporary with Francis and Anthony Bacon.

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The scene of action deals with the Court of Navarre in the days of the King who afterwards became Henri IV. of France, and describes several minute details which could only have been written down by an eye witness in Navarre.

It must be remembered that these contemporary events had not yet taken their place in printed records, and could not therefore have been gathered from books. So it is difficult in this case to imagine the untravelled Stratford man as the author, for the play is evidently the work of a member of Court circles who had been abroad in various parts of France.

We will now show our reasons for thinking that the play owed its plot to the brothers Bacon. They were the sons of Lord Keeper Bacon who was keeper of the Great Seal to Queen Elizabeth, and they had always been closely connected with Court life, and received the Queen's intimate friendship and patronage since their childhood.

Francis had travelled in France as a young man in the suite of Sir Amyas Paulet, and at one time was stationed not far from Navarre.

In 1591 Francis was trying to make a living at the Bar, residing for some months of the year in his chambers in Gray's Inn, London, but spending many of the summer months at his brother Edward's house in Twickenham Park, which lay opposite the Royal Residential Palace of Richmond on the Thames in Surrey.

In this Palace he may have attended Her Majesty's receptions and theatricals, which always took place on the principal yearly festivals, such as the Royal birthday, Christmas day, Twelfth day, etc., and a new play was generally expected to be produced for these occasions suitable to Her Majesty's Court.

Anthony Bacon had at that time newly arrived in

London, February, 1591, after a stay of eleven years abroad. He had gone to France as Intelligencer to the Queen, and his chief work was to detect and report Roman Catholic plots against the life and throne of the English Queen. The last four years of his travels had been spent in the Court of Navarre, doing various political services for the heroic Prince, Henri Quatre,* who was on friendly terms with Elizabeth.

The letters from Henri IV. to Anthony Bacon can still be read in the original script in the British Museum, and Lambeth Libraries, and are of a most friendly nature, showing the position Anthony occupied during his visit to Navarre. He, of course, became intimate during his long stay in that court, with the King's Generals, Courtiers and Consuls, and among the papers he brought home to London were the important passports,† without which he and his servant Peter Brown, together with their arms, horses, luggage with some subordinate guides, could not have travelled through the disturbed parts of Navarre and France on their way to England.

On examining these interesting documents, we find they are signed by Marshals, Commanders and Consuls in King Henri's army such as Biron, Lomagne, and Boyress, who were important military authorities in the various districts through which Anthony Bacon, "Le Sieur de Baccon" as he is called, passed on his travels.

On turning to the play of "Love's Labour's Lost" which appeared soon after his return to England, it is found that the hero is a King of Navarre, and that Berowne, Dumaine and Boyet are three of the principal characters.

* See Birch's Memoirs.

† In the British Museum of London. Add MS. 4125, fols. 3, 4.

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This seems to connect Anthony Bacon with the play pretty closely. He introduced his former friends into the Comedy on purpose.

The following is a translation of three of the passports :

MONSIEUR DE BIRON, *Marshal of France, and Lieutenant General for the King in his army of Poitou, Xaintonge, Angoulmois and Aunys.*

To all Governors, Captains, Chiefs and Leaders of men-at-arms both cavalry and infantry, Mayors, Sheriffs, Consuls, Jurats of Towns and Keepers of the Gates thereof, Provosts, Judges, and their deputies, Warders of ports, bridges, tolls, passes, jurisdictions and districts, and to all those whom it may concern. We pray those who are to be prayed, order and command those over whom our authority and power extend, to let pass freely and securely through your districts and jurisdictions, *Le Sr. de Baccon*, who is going to England, with his men, servants, arms and horses, without causing or suffering any to cause him any trouble, obstacle or hindrance, but rather showing him favour, and help if need should be. Given at the Camp at Sanjon the 27th September, 1586.

BIRON*

by my Lord Marshal,

PRADEL.

Endorsed : Pass from the King
of France for Mr. Anto. Bacon.

Another passport runs :

We, ANTOINE D'EBRARD DE SAINT SUPLICE, Duke, Baron and Count of Caors, Councillor of the King in his Council of State and Privy Council, to all Captains and men-at-arms both cavalry and infantry, Governors of towns, Consuls and Jurats thereof, Wardens of ports, bridges and passes,

And to all others whom it may concern, Greeting—Make known that *Master Peter Brown, an Englishman*, is about to set out for Montaubon upon the affairs of Monsieur Baccon, an English Gentleman at present in the aforesaid town of Montaubon. Therefore we pray you to suffer him to come and go freely and

* This is Armand de Goutant Baron de Biron, Marshal of France.

securely, doing him no wrong nor offering him any impediment, but rather showing him favour and aid should need arise, and he require it of you, offering to do the same in like case.

Given at Caors this eighth day of the month of August one thousand five hundred and eighty-six.

ANTOINE E. DE CAORS,*
by command of my said Lord,

D. BOYRESSE.

Endorsed : Passport of Monsieur
de Caors for Peter Brown.

8 August, 1586.

B.M. Add MSS. 4125, fo. 4.

The Seigneur de TERRIDE commanding in these parts for the service of the King under the authority of the King of Navarre.

To all Gentlemen, Governors of towers and places, Captains, Lieutenants, soldiers and other men-at-arms, making profession of the reformed religion and taking the part thereof. We pray all those who to this end must be prayed, and requested, and order and command all those over whom our authority extends to allow *Mr. Peter Brown*, ordinary messenger of the Queen of England now coming from Caors to the town hereafter mentioned to find *Mr. Bacon*, an English gentleman, to pass freely and securely for this voyage only, without delay, obstacle or impediment to the said Brown, and without doing or suffering to be done to him any displeasure or discourtesy whatsoever, but rather all help, favour, support and assistance should it be needed, and requested.

At Montanban the 26th day of July, 1586.

By order of my said Lord,
DEGOSSE.

G. LOMAGNE.†

Of course the author of "Love's Labour's Lost" showed good taste in not calling the royal hero by the

* This is Antoine D'embrard de St. Sulpice, Count Bishop of Caors.

† This is probably Geraud de Lomagne, dit de Terride, Seigneur de Serignac, Huguenot Commander of the country between the Garonne and the Pyrenees. He took the title Seigneur de Terride instead of Seigneur de Serignac after 1570.

christian name of the living monarch of Navarre, as that might have been a breach of etiquette, so he named him "Ferdinand" instead of "Henri."

A question here arises; if the characters in the play were intended for Henri's Commanders, it has been asked why the name of the celebrated Marshal Biron was changed in the spelling to Berowne in the *early* editions, and it has been suggested that when spelt in this way, Englishmen would pronounce the name as it sounds in French. Had it been left "Biron" the British tongue would have called it "Byron," and as the characters are Frenchmen, it was preferable to keep the true pronunciation.

The passports still have the official seals upon them, which helps to identify the commanders.

Antoine, the Duke of Caors mentioned there, may have been a son of the Ambassador to England during the reign of Henry VIII.

One of the characters in the play is called Longaville, who must also have been a friend of Anthony Bacon's, as he was a Lord-in-Waiting on the King of Navarre, while Anthony was in residence in that Court, but his name does not appear in the passports.

The celebrated Marshal Dumain from being Henri's enemy, became his friend after the King turned Roman Catholic, and is much in evidence in French history of that period.

Another point which brings Anthony Bacon before us, in connection with the play of "Love's Labour's Lost" is a French incident which would be well known to a resident in Navarre, namely—the mission of the French Princess which occurs in Act II., when she comes on an embassy to the King of Navarre, sent by her "decrepit, sick and bedridden father" to demand back the Province of Aquitaine, as the full sum of *two hundred thousand crowns* has been repaid.

This is taken from an historical event that happened before the year 1425, and is described in *Monstrelet's Chronicles*: namely, the King of Navarre renounced all claim to a certain French territory in consideration that, with the Duchy of Nemours, the King of France engaged to pay him *two hundred thousand gold crowns* of our Lord the King.

In the *Chronicle*, the King of Navarre's name is Charles and in the play of "Love's Labour's Lost" the King's father is called Charles, but the sum of money is the same.

This rather obscure historical event was not likely to have been generally known in England, though it was doubtless familiar to every courtier who was in attendance on King Henri of Navarre. This is considered a strong point for the authorship.

Queen Elizabeth had shown a very generous spirit when dealing with the gallant Henri Quatre of Navarre in his efforts to gain the most important part of his Kingdom, and subdue the Leaguers. She had assisted him several times with arms and men.

On one occasion when she had sent 6,000 soldiers to his aid, she demanded the town of Calais in return, but nothing came of the request, and she did not press her claim. Later on, when Henri kept open the port of Dieppe on purpose for communication with the English Queen, her fleet disembarked 4,000 men for him, and King Henri dined on board the English Admiral's ship. The Queen, urged by Walsingham and Essex again asked for Calais, but was put off with promises from Henri.

These transactions were very familiar to Francis and Anthony Bacon, and they did not hesitate to bring the popular King on to the stage before her Majesty.

History also relates that Henri IV. was one of the numerous suitors for the hand of the Virgin Queen.

At the time the play was written, to show scholarly learning was the fashion, especially in languages, and in most of Francis Bacon's letters, he quotes some ancient writer to confirm his points.

We are aware of Queen Elizabeth's ability in speaking Latin and Greek, and she was also a leader in the fashion of adorning her signature with many flourishes.

If we glance at the names on Anthony Bacon's passports we see that flourishes were practised also in France, and that the handwriting is very different from the present day script.

The foregoing shows the connection of "Love's Labour's Lost" with Navarre; the rest may be said to refer to Queen Elizabeth's Court and one of her Royal progresses, such as the description of the "Princess," whom we may take to be England's Queen, who follows the sport of deer hunting.

To show this, it may be stated that in 1592 Queen Elizabeth made a royal progress to "Coudray" the seat of Viscount Montagne, and there she was given a crossbow to shoot the deer, of which she killed four. Francis Bacon would delight to introduce a royal compliment into the play, which was likely to be performed at Court, to show the Queen's tenderness of heart.

Her action of *killing* the deer, instead of merely *wounding* them is recalled in the play, and is there defended.

Princess : "Then Forester my friend, where is the bush that we must stand and play the murderer in?"

Forester : "Hereby, upon the edge of yonder coppice, a stand where you may make the fairest shoot."

Princess : "Now mercy goes to kill not wounding
. . . . pity would not let me do it."

This conversation with the forester was most likely overheard by the bystanders, or may have been

repeated to Bacon, who thought it would be diplomatic to introduce the pitying words as a compliment to his Mistress in a play, and recall it to her mind.

The character of Armado (the name is reminiscent of the "Armada") has long been acknowledged as a copy of the bombastic Spaniard Antonio Perez, who haunted the royal courts of Europe. Monsieur Villeroy, secretary of State to Henri of Navarre, says, "Never did I meet with so much vanity and imprudence, accompanied with so much presumption in any one as Antonio Perez."

His adventurous history is too long to repeat, but one incident shows that Anthony Bacon probably knew him well. During a dangerous insurrection in Arragon, Perez managed to escape from the district, and after many adventures he took refuge in Navarre, at the residence of King Henri's sister, the Princess Catherine of Bourbon. Here he made himself very conspicuous.

When Perez reached England later on, he found that his best policy was to attach himself to the Earl of Essex, the rising star, in whose service Anthony and Francis Bacon were at that time employed. This intimacy with the strange foreigner roused the ire of Lady Bacon of Gorhambury who was much displeased to think her sons should become intimate with the man she calls "bloody Perez"—(her letter can still be read in the original)—for she knew what a bad reputation he had. In the play we read—"A man in all the World's new fashion planted, That hath a mint of phrases in his brain."

It was during Perez's first residence in London that he published a Spanish book in the summer of 1594—"Les Relaciones" meaning "Narratives" under the assumed name of "Raphael Peregrino." Hence our word "peregrinations."

Holofernes says of Armado "He is too picked, too spruce, too affected, too odd as it were, too 'peregrinate.'" Nathaniel then takes out his notebook to make a note of the word, with, "A most singular, and a choice epithet." This word is a droll hit by the Bacons at the wandering life of Antonio Perez, whom they knew so well.

Another living character is Holofernes. He is supposed to be the learned "Florio" who brought out a dictionary called *A World of Words*. He was also the translator of *Montaigne's Essays*.

It is thought that Florio must have been the tutor of languages to some of the numerous members of the Bacon families, who all seem to have been linguists. In this way we find that Francis Bacon may have helped Florio in his translation of Montaigne, which accounts for the likeness between the two writers, and it is to be remembered that the mother of Francis who before her marriage had been governess to the young King Edward VI., was a brilliant Greek scholar and probably knew other languages as well. Her translation of Bishop Jewel's "Apologie of the Church of England," published in 1564 from the Greek, shows her ability in this direction. We can quite imagine that Florio's dictionary gave an impulse to play upon different meanings of words, and the puns possible to be made on them, which we find in "Love's Labour's Lost." It almost became a game as to who would make the best new pun upon a word.

It was the era of new learning, and Bacon's wonderful vocabulary and addition of new words to our language seems quite natural when we consider his learned companions and surroundings.

The name of "Moth" recalls the French Ambassador who was very popular during his stay in England, which only terminated in 1583.

Most likely the first draft of "Love's Labour's Lost" was written towards the end of 1589, for the words occur early in the play, "The dancing horse will tell you." This alludes to Bank's cleverly trained horse, which astonished London by spelling out words with block letters and foretelling events, and was a great attraction to the "Belle Sauvage Inn," before "Morroco" was taken to France to continue his performances there. There is an old wood engraving* of him still to be seen, printed in 1598, which describes his tricks, etc.

The question has often been asked, why the brothers Francis and Anthony Bacon allowed the play of "Love's Labour's Lost" to appear in print with the name of W. Shakespere on it, if they were really the authors.

They must have assumed the name to conceal their own identity as they found it was necessary to do if they wished still to be on friendly terms with their Mother, Ann, Lady Bacon, widow of Queen Elizabeth's Keeper of the Great Seal. In her letters we see she detested "mumming" in every form, and as Francis and Anthony were so dependent on her for money, and other help, besides having a reverent feeling from son to mother, they borrowed the name of the subordinate player W. Shakespere when allowing the printed edition to appear.

The characters for this play were all at hand among some of their acquaintances whose characteristics and oddities gave material enough for a comedy, and it only required but a slight story to connect them all in one plot.

In only one or two out of all Shakespeare's plays could the author have actually seen and known the

* See Chambers' *Book of Days*.

characters he writes about, but it is quite apparent that he was intimate with the *dramatis personæ* of "Love's Labour's Lost," and wrote down their quibbles first hand. The author of the plays must have been a linguist, and that he was a lawyer can hardly be doubted. He was also a traveller, an historian, a poet, a botanist, a student of astronomy and an alchemist, a courtier, a musician, and many other things.

In one instance we feel certain that he collaborated with Anthony Bacon, and that was in

"Love's Labour's Lost."

"I am a firm believer in the Baconian theory."—

Genl. Benj. F. Butler.

"For many years I have in hours of leisure granted me given much study to the life and works of Francis Bacon, who in my eyes is one of the greatest geniuses of Christianity. By this I have become persuaded that the opinion, so ridiculed by most scholars, that he was the author of the Shakespearean dramas, is founded on truth."—*Professor Georg Cantor.*

"Considering what Bacon was, I have always regarded your discussion as one perfectly serious and to be respected."—

W. E. Gladstone.

"Any man who believes that William Shakspeare of Stratford wrote 'Hamlet' or 'Lear' is a fool."—*John Bright.*

"The philosophical writings of Bacon are suffused and saturated with Shakespeare's thought. . . . These likenesses in thought and expression are mainly limited to those two contemporaries. It may also be admitted that one must have copied from the other. This fact is reasonably certain, and deserves to be treated with courtesy."—*Gerald Massey.*

THE SHADOW OF BACON'S MIND;
OR, BACON'S MIND
AND SHAKESPEARE'S WIT.*

BY W. G. (OF THE MIDDLE TEMPLE).

"There cannot be one colour of the *mind*; another of the *wit*."
—Ben Jonson in "*Discoveries*," 1641.

"**N**O man was ever a great poet, without being at the same time a profound philosopher: for poetry is the blossom and fragrancy of all human knowledge, human thoughts, human passions, emotions, language." These are the words of Samuel Taylor Coleridge, and it is the intention of the present writer to attempt, as far as the space at his disposal allows, to apply this test to the Bacon-Shakespeare question; in other words, it is hoped in this article to demonstrate the kinship and identity of Bacon's thoughts and *mind* with the *wit* (or *mind*) responsible for Shakespeare's Plays.

It may be as well to give the chief reasons which, in the opinion of the present writer, induced Bacon to suppress his name as author of the plays. These reasons are familiar to Baconians but for the sake of clearness and completeness are briefly set out:

(1) Social fear, the knowledge that dramatic authorship might, if known, adversely affect his career at the Bar.

(2) The caution of the reformer; he was afraid that drama from a philosopher's pen might

* The substance of a paper read before The Essay Club at Keble College, Oxford, on 17th May, 1925, with considerable alterations, additions and emendations.

frighten people away from the theatre. In the 35th Aphorism of the *Novum Organum* Bacon says: "It was said by Borgia of the expedition of the French into Italy, that they came with chalk in their hands to mark out their lodgings, not with arms to force their way in. I, in like manner, would have my doctrine enter quietly into the minds that are fit and capable of receiving it." In other words, the nauseous liquorice powder of philosophic instruction (as popularly conceived) was to be administered under the camouflage of drama; for Bacon had inherited the classical conception of the stage as a means of education.

(3) Lastly, though perhaps only as an after thought, or as a consequence of his determination to conceal his authorship, to supply a lesson in the Inductive Method by which the real author of the plays known as Shakespeare's could be discovered.

We are all familiar with the lines prefaced to the *First Folio* of 1623, which are placed opposite Droeshout's portrait (or alleged portrait) of Shakespeare. They run :

TO THE READER.

This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Graver had a strife
with Nature, to out-doo the life :
O, could he but have drawne his wit
As well in brasse as he hath hit
His face, the Print would then surpasse
All, that vvas ever vvrit in brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.

These lines, which are attributed to Ben Jonson,

have been altered by a Baconian who desired to fit their meaning to a day in the future when the real author would stand self-revealed :

"The figure that is here revealed
 'Twas but by Shakespeare's mask concealed,
 And though my figure was behind,
 I still left traces of my *mind*
 In all my works that thus were hid ;
 I was the worker that amid
 The all unknowing of Mankind,
 Did good for future men to find :
 Now you upon my portrait look
 I am the Author of this book."

Ben Jonson's lines, quoted above, seem to suggest that the writer desired his readers not to place too much reliance on the authenticity of Droeshout's portrait: there are anomalies in the engraving to which the late Sir Edwin Durning-Lawrence* and others have drawn attention, which it is not proposed to discuss here: there is, however, another portrait to which the notice of the reader is called, which was painted by Hilliard, the Court miniaturist, in 1578, and represents Francis Bacon at the age of eighteen; it is circumscribed with the words: "Si tabula daretur digna animum mallem," which Spedding has translated "Could he but paint the *mind*?" It is somewhat curious that we should get these references to the *wit* and the *mind* of the two chief claimants for authorship of the Shakespeare Plays in association with their portraits, in the first of which the impossibility of drawing Shakespeare's *wit* is deplored, and in the other the difficulty of depicting the *mind* of Bacon.

Let us consider some contemporary references to both men:

Ben Jonson's oft-quoted references to Bacon and Shakespeare will, perhaps, bear repetition.

* *Bacon is Shakespeare*, p. 12, et seq.

Of the former Jonson says in his *Discoveries*: "But his learned, and able (though unfortunate) *successor* is he, who hath fill'd up all numbers; and perform'd that in our tongue, which may be compar'd or preferr'd, either to insolent Greece, or haughty Rome. In short, within his view, and about his times, were all the wits borne that could honour a language, or help study. Now things daily fall: wits grow downe-ward, and *Eloquence* growes back-ward: so that hee may be nam'd, and stand as the *marke*, and ἀκμή (acme) of our language."

Of Shakespeare he says in his verses: "To the memory of my beloved, the Author Mr. William Shakespeare*: And what he hath left us," prefixed to the *First Folio* of 1623:

" : Or, when thy socks were on
 Leave thee alone, for the comparison
 Of all, that insolent Greece, or haughtie Rome
 Sent forth, or since did from their ashes come."

It is often contended by our opponents that the secret of the authorship of the Shakespeare Plays must have been known, and if known, that it would have soon become universally received. There is reason to believe that the secret of Bacon's authorship *was* known to the chief literary men of the period, and suspected by others, but that, in accordance with Bacon's known desire to remain anonymous, the fact was not made public; the covert allusions to Bacon as a poet in the *Manes Verulamiani* and elsewhere testify to this conclusion in a remarkable manner. The first reference to Shakespeare as a writer of which we have record, with the possible exception of the doubt-

* The final "e" in the poet's name appears to be an "f" in the facsimile Oxford Edition of the *First Folio*, 1902.

ful case of Edmund Spenser's lines,* is that of Robert Greene which runs :

For there is an upstart Crow, beautified with our feathers, that with his *Tygers heart wrapt in a players hide*, supposes he is as well able to bumbast out a blanke verse as the best of you : and being an absolute *Johannes fac totum*, is in his own conceit the only Shake-scene in a countrie. O that I might intreate your rare wits to be imployed in more profitable courses : & let these Apes imitate your past excellence, and never more acquaint them with your admired inventions.†

John Weever, another contemporary, addresses Shakespeare in these words :

" Honie-tong'd Shakespeare, when I saw thine issue,
I swore Apollo got them and none other,
Their rosie tainted features clothed in tissue
Some heaven born goddess said to be their mother, etc.‡

So much for contemporary references to Shakespeare (or rather the works of Shakespeare) ; there are many others actual or fancied but these will suffice for our purpose. Let us now turn to Bacon and see what was said of him by those who knew him, in addition to Ben Jonson.

Sir Tobie Mathew, whom Bacon described as his

* " And there, though last not least, is Aeton ;
A gentler shepherd may nowhere be found :
Whose Muse, full of high thoughts invention
Doth like himselfe heroically sound."

Colin Clouts Come Home Again, 1595.

† *Greene's Groats-worth of Wit ; bought with a Million of Repentance*, 1596.

‡ *Epigrammes in the Oldest Cut and Newest Fashion. A twise seven houres (in so many weekes) Studie. No longer (like the fashion) not unlike to continue. The first seven. John Weever, 1599.*

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"alter ego," says of the great man to whom he owed so much:

"A man so rare in knowledge, of so many several kinds endued with the facility, and felicity of expressing it all in so elegant, significant and so choice and ravishing a way of words, of metaphor, and allusion as perhaps the world has not seen since it was a world."

Francis Osborne's tribute is:

"The most universal genius I have ever seen or was like to see." Bacon's Chaplain, Doctor William Rawley, observes in his Life of his master: "I have been induced to think, that if there were a beam of knowledge derived from God upon any man in these modern times, it was upon him."

John Aubray adds his commendation in the words:

"All who were good and great loved and honoured him."

La Jessée* inscribed a sonnet "A Monsieur François Bacon" which runs:

"Ce qu'inspiré du Ciel, et plein d'affection
Je comble si souvent ma bouche, et ma poitrine
Du sacré Nom fameux de ta Royne divine
Ses valeurs en sont cause et sa perfection
Si ce siècle de fer si mainte Nation
Ingratte à ses honneurs, n'avait l'ame Æmantine:
Ravis de ce beau Nom, qu'aus Graces je destine
Avec eus nous l'aurions en admiration
Donc (Baccon) s'il advient que ma Muse l'on Vante
Ce n'est pas qu'elle soit ou diserte, on sçavante:
Bien que *Vostre Pallas* me rende mieus instruit
Ce'est pource que mon Lut chant sa gloire sainte
Ou qu'en ces vers nayfz son Image est empreinte:
Ou que ta vertu claire en mon ombre reluit."

It will be observed that there is a most significant

* Probably Jean de la Jessée, Secrétaire de la Chambre to François Duc d'Anjou who was a suitor for the hand of Queen Elizabeth, affectionately called by her "The Frog." See *Is it Shakespeare?* by a Cambridge Graduate, p. 284.

difference between the tributes just quoted—in the opinion of the present writer a most vital distinction. In the case of Shakespeare all the references are to the man's works, or, as in the case of Robert Greene's words, directly connected therewith, whereas the eulogies of Bacon are of a much more personal nature; this tradition has been continued down to our own day and modern commentators always seem to have in their minds the ideal dramatist and poet who in their opinion must have been the author of the works ascribed to him: if a so-called *Life of Shakespeare* be studied, this becomes very apparent. About the man *Shakspeare* we know very little indeed.

Let us now turn to some more modern references to the two men; these would seem to imply an identity of personality in view of the surprising similarity of the attributes ascribed to each man by many independent writers.

Emerson says of Shakespeare :

"He was inconceivably wise; the others conceivably."

Pope describes Bacon as :

"The wisest brightest meanest of mankind." The last adjective will be rejected as an inappropriate epithet by Baconians, at least in its modern connotation.

Archbishop Whateley says of Shakespeare :

"The first of dramatists, he might easily have been the first of orators."

In this connection we recall what Ben Jonson said of Bacon as a speaker :

"The feare of every man who heard him, was, lest hee should make an end."

Howell, a contemporary of Bacon's, observes of him :

"He was the eloquentest man that was born in this Island."*

* Holmes, *Authorship of Shakespeare*, Vol. II., p. 600, quoted by Donnelly in *The Great Cryptogram*, Vol. I., p. 432.

Birch* refers to Shakespeare in the following words :

"He has, more than any other author, exalted the love of Humanity."

How characteristic is this of the author of *The Advancement of Learning*, whose object and design was "for the relief of Man's estate," the one who, in the words of *The New Atlantis*, "had an aspect as if he pitied men"; the philosopher who concludes his preface to the former book with the beautiful prayer :

"We humbly supplicate, that we may be of this resolution, and inspired with this mind ; and that thou wouldest be pleased to endow Human Race, with new Donatives by our hands ; and the hands of others, in whom thou shalt implant the same spirit."

Space does not admit more than one more modern reference to each man.

Of Shakespeare, Richard Grant White says :

"Akin to this power in Shakespeare is that of pushing hyperbole to the verge of absurdity, of mingling heterogeneous metaphors and similes, which coldly examined seem discordant ; in short, of apparently setting at naught the rules of rhetoric.†

Macaulay says of Bacon :

In *wit*, if by *wit* be meant the power of perceiving analogies between things which appear to have nothing in common, he never had an equal—not even Cowley, not even the author of *Hudibras*. Indeed he possessed this faculty, or this faculty possessed him, to a morbid degree. When he abandoned himself to it, without reserve, as he did in the *Sapientia Veterum* and at the end of the second book of the *De Augmentis*, the feats

* Thomas Birch, D.D. (1705-66), Compiler of Lives of Boyle, Tillotson, Queen Elizabeth and editor of correspondence of Bacon and *The Thurloe state papers*.

† *Life and Genius of Shakespeare*, p. 229.

which he performed were not merely admirable, but portentous, and almost shocking.*

Surely the descriptions just quoted must all refer to one man, or is it permissible to assume that there were two such men living at the same time possessed of these remarkable and virtually identical attributes? If *Shakspeare*, the actor, were the genius some believe him to have been, his death would surely have received contemporary notice outside the leaves of the *First Folio*? But did it? Remarkable as it may seem, it did not. On the other hand, the passing of Bacon received a striking tribute in the collection of elegies collectively known as "*Manes Verulamiani*."

The word "*manes*" means "*shades*" and may, perhaps, be equated with the Latin word "*mens*" meaning *mind*.

In the seventh elegy we have the following passage :

"Some there are though dead live in marble, and trust all their duration to long lasting columns; others shine in bronze, or are beheld in yellow gold, and deceiving themselves think they deceive the fates. Another division of men surviving in a numerous offspring, like Niobe irreverent, despise the mighty gods; but your fame adheres not to sculptured columns, nor is read on the tomb (with) '*stay, traveller, your steps* '†; if any progeny recalls their sire, not of the body is it, but born, so to speak, of the brain, as Minerva's from Jove's: first your virtue provides you with an everlasting *monument*, your books another *not soon to collapse*, a third your nobility; let the fates now celebrate their triumphs, who have nothing yours, Francis, but your corpse. Your *mind* and good report the better parts

* *Macaulay's Essays*, p. 285.

† "At tua caelatis haeret nec fama columnis
Nec tumulo legitur, siste viator iter."

survive; you have nothing of so little value as to ransom the vile body withal."

There is a familiar ring about the expressions, "stay traveller your steps" and "monument . . . not soon to collapse."

The first passage seems curiously reminiscent of the lines on the monument in Trinity Church, Stratford-on-Avon, to Shakespeare's memory. They run:

"Stay passenger why goest thou by so fast
Read, if thou canst whom envious death hath plast
Within this monument," etc.

The second expression seems an echo of the lines of Digges which preface the *First Folio* and which run thus:

"Shake-speare, at length thy pious fellowes give
The world thy Workes: Thy Workes, by which, outlive
Thy tombe, thy name must when that stone is rent,
And Time dissolves thy Stratford Monument."

Ah! the writer of the elegy from which I have quoted wrote with greater knowledge of Bacon and his works than the modern world is inclined to credit; Bacon's fame is a monument not likely "soon to collapse," but "grows like a tree, for an unknown age,"* and "his memory and works will live, and will in all probability last as long as the world lasteth."†

Bacon's imagination, as has already been indicated by the opinions of various writers who have been quoted, was abnormally active; his *mind* was, as it were, a mirror reflecting the Great Reality which lies beyond our ordinary apprehension; as he himself says: "God has framed the *mind* of man as a glass

* *Crescit occulto velut Arbor aevo Fama Baconi Advancement of Learning.*

† Rawley's Life of Bacon prefixed to *Resuscitatio*, 1671, Part I.

capable of the image of the universal world.”* And again, “The *mind* of a wise man is compared to a glass wherein images of all kinds in nature and custom are represented.”†

Bacon explained the existence of error in the world as due to an imperfection in the *mind* as a glass “which” (he says) “receiving rays irregularly distorts and discolours the nature of things.”

That Bacon had learnt to control the output and direction of his imagination is highly probable, for Aubrey reports that “His Lordship would many times have musique in the next room where he meditated.”

The present writer thinks it not unlikely that many of the *Shakespeare Plays* were composed under the direct inspiration of music: the power of which, in evoking creative thought, is well understood by Artists and others.

“Let rich music’s tongue unfold the imagined happiness.”‡

Bacon says: “For if the imagination fortified have so much power, it is worth while to know how to fortify and exalt it.”§

Poets and Artists generally can approach nearer to the *noumenon* that lies behind all phenomena than other mortals by reason of their extreme sensitiveness and capacity for receiving impressions. Expression is the result of impression.

* *Interpretation of Nature.*

† *Advancement of Learning*, 1605, c.f. “And all of us, with unveiled faces, reflecting like bright mirrors the glory of the Lord, are being transformed into the same likeness, from one degree of radiant holiness to another, even as derived from the Lord, the spirit.” II. Corinthians iii. 18. Dr. Weymouth’s *The New Testament in Modern Speech*.

‡ *Romeo and Juliet*, Act II., Scene 6.

§ *De Augmentis Scientiarum*, Book IV.

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It was because of the exquisite sensitiveness of Bacon's *mind* that the English-speaking Race is the heir to that immarcessible inheritance—" *The Shakespeare Plays* " the product of one brain, one *wit*, one *mind*.

" A *mind reflecting* ages past, whose clear
And equal surface can make things appear
Distant a thousand years, and represent
Them in their lively colours just extent."

And yet for the furthering of his great plans it was necessary that the philosopher should not be identified with the dramatist lest the public, whom he so desired to benefit, should be frightened away from the theatre by the threat of having their *minds* and morals improved; hence Francis Bacon hid himself in the lowly disguise (at that period) of an actor, William Shakspeare, as the 34th sonnet says :

" Let me confess that we two must be twain
Although our undivided loves [works] are one."

Thus Bacon still remains partially concealed in the actor's "*habit or vestment*" though an increasing number of people are realising the truth, which they need not be ashamed of proclaiming publicly; for as Kent says in *King Lear* :

" Some dear cause
Will in concealment wrap me up awhile :
When I am known aright, you shall not grieve
Lending me this acquaintance."

WHO WROTE THE "SHAKESPEARE" PLAY OF HENRY THE EIGHTH?

BY HENRY SEYMOUR.

IT is safe to suggest that whoever wrote the play of *Henry VIII.*, William Shakspeare, of Stratford-on-Avon, did not. He had been dead and buried seven years before it was published, and although a play bearing a similar title is *said* to have been performed at the Globe in 1613, there is no evidence whatever to connect them by text or authorship. On the other hand, there are incidental circumstances which favour the presumption that the play, as printed, was not written earlier than 1622, and that Francis Bacon was its author.

Soon after his fall in 1621, Bacon commenced to write prose history, and his *Historie of King Henry the Seventh*, written presumably in 1621, and published in 1622, was the first essay in this direction. Notwithstanding that few persons were able to read at that time, the success of the book seems to have been immediate, judging from contemporary references by persons of distinction. So much so that Prince Charles, to whom it was dedicated, urged Bacon to continue writing on these lines and suggested that his next effort should be directed to the reign of King Henry the Eighth. To the execution of this project Bacon assented and made preparations accordingly. He was permitted to come within the verge of the Court by a relaxation of his sentence, and we find he was back again in his old chambers at Gray's Inn in the early part of 1622.

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In a letter dated February 10th, 1622, Chamberlain reports that Bacon had lately set forth two books with promise of more, which lack of leisure had prevented him from perusing. "But," added the writer, "if the *Life of Henry VIII.*, which they say he is about, might come out after his own manner, I should find time and means enough to read it."

Now, how did this important enterprise mature? Nothing, apparently, came of it, except a fragment of such a work which was published (posthumously) in 1629, concerning which Dr. Rawley tells us was the output of "but one morning's work"! Was ever so ridiculous a mouse brought forth from the labour of so eminent a mountain?

Let us now attend to the sequel. In the very next year, *viz.*, 1623, the First Folio of "Shakespeare" came out, and amongst the "Histories," the play of *King Henry the Eighth* appeared, for the first time, in full dress! Could anything be more transparent?

Why did Prince Charles invoke the aid of Bacon to furnish an history of Henry VIII., if William, of Stratford, had already performed that service so excellently? This question gives rise to another of perhaps greater significance. Why did the author of the "Shakespeare" plays furnish such an unique succession of historical rulers of England from Henry IV. to Henry VIII., and *omit* the reign of Henry VII. which Bacon had just completed in prose?

Some two or three years ago I attended a lecture by Sir Sidney Lee, at King's College, on the Chronology Plays of Shakespeare. The lecturer pointed out the relative connection in the chronological order of the Kings of England and said that their completeness as a whole was manifest by the unbroken sequence of events which joined each successive play to the other, and that the end of each play connected up naturally

with the beginning of the next, and fitting like a mortise and tenon. In the discussion, I drew the lecturer's attention to an extraordinary discrepancy in his chronological order, which made a complete jump from the reign of Richard III. to that of Henry VIII., pointing out that Bacon had, of course, supplied the deficiency in his prose history of Henry VII.; and that, curiously enough, the beginning of that story followed on as if it were an unbroken narrative from Richard III., just as its termination formed a very natural introduction to the play of Henry VIII. I asked the lecturer if he did not really think that Bacon and Shakespeare worked, in some sort of way, in collusion. In his reply, Sir Sidney was quite courteous but refrained from committing himself thus far, leaving it for the audience to consider the suggestion "for what it was worth."

We will next consider one or two of the internal evidences of the play itself for an answer to the question. In the fall of Wolsey we have an historical episode in many respects analogous to the fall of Bacon. And Bacon, writing to King James on September 5, 1621, after his release from the Tower, makes use of these words :

"Cardinal Wolsey said, that if he had pleased God as he pleased the King, he had not been ruined."

In the play, the fallen Chancellor laments in precisely the same strain :

"Had I but serv'd my God with halfe the Zeale
I serv'd my King, he would not in mine Age
Have left me naked to mine Enemies."

It seems that Bacon's language, in his letter to James, was either a paraphrase or a citation from memory, for, according to Milner, the actual words used by Wolsey were—"If I had served God as

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diligently as I have served the King, he would not have given me over in my grey hairs." Thus the version in the play bears the closer analogy, but this is what we should expect on the assumption that Bacon wrote the play in 1622, at which time he was provided with special opportunities for verifying historical documents appertaining to Henry VIII.

The most remarkable coincidence occurs in the prophetic speech of Cranmer at the christening of Elizabeth.

Cran. : Let me speake Sir,
For Heaven now bids me ; and the words I utter,
Let none thinke Flattery ; for they'l finde 'em Truth.
This Royall Infant, Heaven still move about her ;
Though in her Cradle ; yet now promises
Upon this Land a thousand thousand Blessings,
Which Time shall bring to ripenesse : She shall be.
(But few now living can behold that goodnesse)
A Patterne to all Princes living with her,
And all that shall succeed : *Saba* was never
More covetous of Wisedome, and faire Vertue
Then this pure Soule shall be. All Princely Graces
That mould up such a mighty Piece as this is,
With all the Vertues that attend the good,
Shall still be doubled on her. Truth shall Nurse her,
Holy and Heavenly thoughts still Counsell her.
She shall be lov'd and fear'd. Her owne shall blesse
her ;
Her Foes shake like a Field of beaten Corne,
And hang their heads with sorrow.
Good growes with her.
In her dayes, Every Man shall eate in safety,
Under his owne Vine what he plants ; and sing
The merry Songs of Peace to all his Neighbours.
God shall be truly knowne, and those about her,
From her shall read the perfect way of Honour,
And by those claime their greatnesse, not by Blood.
Nor shall this peace sleepe with her : But as when
The Bird of Wonder dyes, the Mayden Phoenix,
Her Ashes new create another Heyre,

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As great in admiration as her selfe.
So shall she leave her Blessednesse to One,
(When Heaven shal call her from this clowd of darknes)
Who, from the sacred Ashes of her Honour
Shall Star-like rise, as great in fame as she was,
And so stand fix'd. Peace, Plenty, Love, Truth, Terror,
That were the Servants to this chosen Infant,
Shall then be his, and like a Vine grow to him;
Where ever the bright Sunne of Heaven shall shine,
His Honour, and the greatnesse of his Name,
Shall be, and make new Nations. He shall flourish,
And like a Mountaine Cedar, reach his branches,
To all the Plaines about him: Our Children's Children
Shall see this, and blesse Heaven.

King : Thou speakest wonders.

Cran. : She shall be to the happinesse of England,
An aged Princesse ; many dayes shall see her,
And yet no day without a deed to Crowne it.
Would I had knowne no more : But she must dye,
She must, the Saints must have her ; yet a Virgin,
A most unspotted Lilly shall she passe
To th' ground, and all the World shall mourne her.

The reader with a penetrating eye will note the similarity of speech and sentiment in the foregoing to some sections of Bacon's *Henry VII.*, and of the *Felicities* which Rawley "translated" from the Latin and published (posthumously). But putting parallelisms aside, there remains much in the context of Cranmer's speech which is arresting. Firstly, no intelligent person, nowadays, believes in the efficacy of prophecy. The Meteorological Department, with all its technical equipment which the researches of modern science have afforded, is frequently quite in the wrong in its weather forecasts which extend only to twenty-four hours. The suggestion is stupid that Cranmer was really able to predict such incidental particulars about twenty-four years in advance, as that Elizabeth would mount the regal throne ; live to be an aged princess, and die a virgin to boot ; and that she would at the same time

leave behind an heir who, "from the sacred ashes of her honour" would "star-like rise, as great in fame as she was," and that "wherever the bright sun of Heaven" should shine "his honour and the greatness of his name" would be, "and make new Nations." It is far easier to suppose that the author put these prophetic and dramatic utterances into the mouth of Cranmer "after the event," whilst for obvious reasons he put the clock back to the period of Henry's reign. And upon this supposition, the language of Cranmer at once becomes apt and pointed, and perhaps provides an explanation of the reason why Bacon never completed the projected prose history.

It is manifestly difficult to attach the slightest significance to these "prophetic" lines of Cranmer without assuming, as a postulate, that the reference to the "Heyre" of Elizabeth was intended as a covert allusion to Francis Bacon. The tradition that the Queen was *de facto* a virgin has come down to us principally through the medium of Bacon himself, who, speaking about the Queen's reflections in her old age, has told us that "what she liked best for an inscription upon her tomb," was "no pompous or vain-glorious titles but would only have a line or two for her memory, wherein her name and her virginity, and the years of her reign , should be in the fewest words comprehended."

The indelicate relations between the Queen and Leicester formed the subject of reproach at home and abroad, both in and out of Court circles. About the time of Bacon's birth, it was stated by the Spanish Ambassador that the rumour was current that the Queen was about to become a mother, if indeed, she had not already become one. And some years after: "A Norfolk gentleman, of the name of Marsham, had actually been tried for saying 'that my Lord of

Leicester had two children by the Queen,' and was condemned to lose both his ears, or else to pay a hundred pounds" (Strickland). There are many other contemporary references on all fours with the presumption that the Queen and Leicester were bound together by some mysterious link, and also that the latter was constantly buoyed up with a hope that he would, at a seasonable time, be openly acknowledged as the Queen's Consort. But as far as I know, there are no direct evidences available or accessible that if the Queen had in reality become a mother, it was Francis Bacon who was one of her children. It is therefore only by putting two and two together and drawing a reasonable inference from the whole of the circumstances that any kind of conclusion may be drawn, just as a jury acts when the evidence before the Court is of a purely circumstantial character.

Now, the very first *Life* of Bacon to appear, of which Spedding was apparently ignorant, was issued at Paris in 1631. Among the references therein to incidents of Bacon's life, we are told that "he was born in the purple," a "Prince-philosopher," that "he was brought up with the expectation of a great career," and that as a young man he travelled into many countries, notably Italy, France, and Spain, in order to acquaint himself with the various arts of government, seeing himself "destined one day to hold in his hands the helm of the Kingdom!"*

There was also contained a lengthy treatise on Bacon in *Le Dictionnaire historique et critique* by Pierre Bayle (1697), of which subsequent editions and translations were brought out, and particularly a translation into German, published at Leipzig about fifty years later, in which it is said that "the people during his youth

* See Mr. Granville C. Cunningham's *Bacon's Secret Disclosed* for a full translation.

did not consider him to be a son of the 'Bacon' family, but a foster child of Nicholas Bacon, Lord keeper of the Great Seal under Elizabeth."

Archbishop Tenison, writing in 1679, said "the great cause of his [Bacon's] suffering is to some, a secret. I leave them to find it out, by his words to King James, 'I wish' (said he) 'that as I am the first, so I may be the last of sacrifices in your times.'" That from this, Bacon was suffering from some necessarily undisclosed cause, and that it had some connection with the King himself, is scarcely to be doubted. The enigmatical language of Tenison only deepens the mystery.

I think it will be impossible for an unbiassed mind to ignore the incidental presumptive evidence pointing to the royal birth of Bacon which I have touched upon, and which is certainly too far removed from the present times to be set down as the "preposterous invention" of Mrs. Gallup or Dr. Owen.

The "Mathematical" cypher, which Bacon explained in the *Advancement* (1640), *lib. vi.*, *cap. 2*, as being "the wisdome of *Tradition*,"* and which is relative to *numbers*, may help us if put "in inquisition." The peculiar spelling of the word "Heyre" invites the attempt. May it not be that the author of the plays has secretly furnished a sufficient hint or clue of the personality of this "Heyre" by a curious set of arithmetical coincidences which is set forth by the letter-numbers of the word itself? If we total the numerical equivalents of its letters, we reach the number 58. We find the same result by the similar treatment of the word *Tidder*.† If we adopt the

* See *Revelation*, Ch. xiii., v. 18.

† Tudor is a derivative of *Tidder*, and Bacon spelt the name thus in *Henry VII*.

reverse or secret method of counting "Heyre," as $z=1$ to $a=24$, we get the number 67, which, in the straightforward count, is an equivalent of *Francis* and of *Dudley*. And if we apply the same treatment to the letters of *Tidder*, we get the number 92, which is both the equivalent of *Leicester* and the secret number of *Bacon*. The root digits of *Heyre* and *Tidder* again precisely agree, which is a coincidence not likely to come about by chance. If we count up the digits of the name *Shakespeare*, we again reach the number 58!* And finally, if the numerical equivalents of the word *Heyre* are counted by the well-known *Kaye* code, we reach a further number, viz., 136, by which we may infer from the premises that Bacon and Shakespeare are one. $Bacon (33) + Shakespeare (103) = 136$.

From this interpretation (by the well-known rules of the Cabala) we arrive at the conclusion that the author intended to indicate *himself* as the "heyre" of Cranmer's "prediction." And this is further borne out by the reference to himself as the maker of "new nations." Our esteemed President has ably shewn on more occasions than one that to Bacon must be given the credit of laying the foundations of our Overseas Dominions, as proved by undisputed historical documents. That the name and fame of Bacon have spread throughout the world during the three centuries that have passed and must inevitably continue to spread in the centuries to come, can scarcely be doubted, and it may be said that the "predictions" of Cranmer have already been well-nigh fulfilled.

In conclusion, the statement, real or feigned, by

* We find this name=number 58 in conjunction with 67 in many places in the Plays and elsewhere in papers connected with Bacon. Two instances: *Timon* (Bacon, presumably, after the fall)=67+58, and *Brown* (Anthony's "servant" abroad)=67+58.

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Bacon himself, in the *Felicities of Queen Elizabeth*, as translated and published posthumously by Dr. Rawley, to the effect that the Queen was "childless" and "left no issue behind her," is a piece of negative evidence which must be considered equally with the rest. But when Dr. Rawley confesses, in regard to this translation, that he had not put the same into the English tongue *ad verbum*, but as far as his slender ability could reach, according to the expressions which he "conceived his Lordship would have rendred it in," which confession is prefaced by another that "in regard of the distance of the time since his Lordship's dayes, whereby I shall not tread too near upon the heels of truth; or of the passages and persons then concerned," etc., we may be excused for not taking the statement, as it stands, for gospel.

"It may be safely affirmed that no works, either in our own or any other language can be produced, however bulky or voluminous, which contain a richer mine of perceptive wisdom than may be found in these two books of the philosopher and the poet—the *Essays* of Bacon and the *Aphorisms* of Shakespeare." —Dr. Nathan Drake in "*Shakespeare and his Times*" (1817), referring to a collection of aphorisms from Shakespeare by a Mr. Lofft.

"He (Bacon) seems to have written his *Essays* with the pen of Shakespeare."—*Alexander Smith*.

"There is an understanding manifested in the construction of Shakespeare's plays equal to that in Bacon's *Novum Organum*." *Carlyle*.

"He was not only a great poet, but a great philosopher." *Coleridge on Shakespeare*.

SHAKESPEARE AND THE INNS OF COURT.

ON the afternoon of May 25th, the Rt. Hon. Sir D. Plunket Barton, lately a Judge of the High Court of Justice in Ireland, gave a deeply interesting lecture in the Historic Hall of Gray's Inn on "Links between Shakespeare and the Inns of Court." The lecturer, who is a Bencher of the Inn, quoted a number of allusions in the plays which proved that Shakespeare was well acquainted with trivial events which were the subject of current gossip among the members of the Inn. He cited the "Comedy of Errors" performed at Gray's Inn. The play turns on a misunderstanding with a goldsmith about a gold chain which has no place in the play of Plautus on which the Comedy was founded. This was evidently a skit on a dispute between Chief Baron Manswood and a goldsmith over a gold chain, which caused much merriment at Gray's Inn and afterwards became a Privy Council affair.

In the "Winter's Tale" the words occur—"Advocate's the Court word for a pheasant," and it was pointed out that Peter Pheasant was the name of a great advocate in these days. Many of the characters mentioned in Shakespeare were associated with Gray's Inn. Some of the name of Lucy were there, and one of the students was a grandson of the original of Justice Shallow in the "Merry Wives of Windsor." Sir Edward Fitton and his father were members of Gray's Inn. Coke's "thou-ing" Raleigh when on his trial was paralleled with the studied insolence of that term in Sir Andrew Aguecheek's challenges in

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"Twelfth Night." Many other coincidences were mentioned. It was pointed out as remarkable that Rutland, Oxford, and Bacon, whose names had been brought forward as claimants to the authorship of Shakespeare, were all of Gray's Inn. Sir Israel Gollancz, who presided at the lecture, remarked that the links between Shakespeare and Gray's Inn might be found also in connection with the other Inns of Court. Sir John Cockburn in moving a vote of thanks to the lecturer said that he had never listened to a more interesting and instructive lecture. There were special reasons for the close connection of the players with Gray's Inn, for Francis and Anthony Bacon, at that time prominent there, were both greatly addicted to theatrical performances, and their anxious mother vainly endeavoured to dissuade them from "sinful mumming" and masking at Gray's Inn. The lecture was greatly appreciated by the audience and Sir Plunket Barton was urged to publish it.

"He must have been a man who could write them [*i.e.* the Shakespeare Plays]; he must have had the thoughts which they express, have acquired the knowledge they contain, have possessed the style in which we read them. . . . It may be said that Shakespeare's works could only be produced by a first-rate imagination working on a first-rate experience."

Walter Bagehot.

"The wisdom displayed in Shakespeare is equal in profoundness to the great Lord Bacon's *Novum Organum*."—*Hazlitt*.

"He was the most observant of men."

Richard Grant White on Shakespeare.

"He possessed the most distinguished and refined observation of human life."—*Edmund Burke on Francis Bacon*.

MR. H. SHAFTER HOWARD'S GIFT.

MR. HAROLD SHAFTER HOWARD of Paris has very kindly presented to the Bacon Society a bronze reproduction of a Pegasus on which a male figure is riding: This is a copy of a statue by Alexandre Falguière in the Square de l'Opera, Paris. We understand that a similar gift has been made by Mr. Howard to the Bacon Society of America as well as to the French Bacon Society.

The symbolism of the Pegasus is fraught with the deepest significance.

The story of the winged horse of the Greeks, whose hoofs striking the summit of Mount Helicon caused a fountain called Hippocrene to gush forth, is well known.

This mount was afterwards consecrated to the Muses. This signifies the power of the intellect to give birth to the various Arts and Sciences which the Muses stand for, the water representing the truths on which they are nourished and refreshed; for water always corresponds to truth.

Swedenborg refers to this mythical story in the following words:

"By the winged horse, Pegasus, the Ancients represented the understanding of truth by which wisdom is attained. By its hoofs, the lower natural truths by which intelligence comes."

Sleipner, the war-horse of Odin, typified not only valour but wisdom also.

In this connection it is interesting to recall that the "Klaft" or head-dress of Isis, the Goddess of

Wisdom, is closely resembled by the modern judge's full-bottomed wig which is made of *horse-hair*.

The word "*Equity*" is cognate with the Latin *equus*, a horse, and hence we have a judicial officer to-day whose duty it is to give judgment "*secundum æquum et bonum*" presiding in the Chancery Court (the Court of *Equitable* Jurisdiction) be-wigged appropriately enough, in *horse-hair* which, as has been said, signifies understanding of Truth.

How felicitously applicable this symbolism is when applied to Bacon, who, as Lord High Chancellor issued decrees in *Equity* and as a philosopher was a pioneer in that mine of Truth which "Anaxagoras said lay so deep."

Mr. Howard could hardly have chosen a more suitable gift and the Council desire to place on record their deep appreciation of his kindness.

W. G.

BACON SOCIETY LECTURES.

The Bacon Society has arranged a short series of lectures to take place in the Compton Oak Room at Canonbury Tower, commencing at 7.30 p.m. on Thursday, December 10th. On this date, our President, Sir John A. Cockburn, K.C.M.G., M.D., delivered an address entitled "Biographies and Memoirs of Bacon." The second lecture will be by W. G. C. Gundry, Esq., on January 7th of next year, and the subject will be "Bacon's Mind and Shakespeare's Wit." The third will be given by Horace Nickson, Esq., on "Shakespeare the Author and the Man," on February 4th; and the fourth and concluding lecture will be given by H. Crouch Batchelor, Esq., on Wednesday, March 3rd, the subject being "The 'Shakespeare' Myth." Admission will be free, and the lectures will be open to the public. Discussion will be earnestly invited.

THE ARMS OF VISCOUNT ST. ALBAN.

BY THE HON. SIR JOHN A. COCKBURN.

THE Shield in Francis Bacon's Coat of Arms, at the head of the portrait prefixed to his published works, is divided into four quarters. Two of these have three transverse bars with a diagonal, and there is a crescent in the centre of the shield as a *difference*, for Francis was a younger son ; each of the other quarters has two mullets, which are five-pointed stars. It is interesting to note that the arms of Benedict Barnham, whose daughter Bacon married, were a Cross inrailed between four crescents. He was an Alderman and Sheriff of London and is stated to have been "a great benefactor to St. Alban's Hall, Oxford : he built the front of it."

Bacon, in his love of symbolism, doubtless saw in his escutcheon a representation of one of his favourite themes, the mingling of Heaven with Earth. For it requires no stretch of imagination to perceive in the horizontal bars an emblem of Earth and in the mullets, or stars, a celestial sign. The resemblance between Bacon's arms and the Stars and Stripes of the United States is striking. For a long time the origin of these was obscure ; but it is now generally believed that the idea was derived from the paternal arms of George Washington, whose ancestors bore "Argent, two bars gules in chief, three mullets of the second." The similarity of Bacon's Arms may be only a coincidence ; but in view of the leading part he played in establishing Virginia on a firm basis it is a happy conjunction. The Baconville towns in America were named, not after

Francis, but after Nathaniel Bacon, his nephew, who played a prominent part in the history of Virginia. He is described as possessing great eloquence. He became Commander-in-Chief of the popular party and was the "darling of the hopes" of the people in their demand for an elective franchise. Doubtless he was proud of his ancestry, and his family arms must have been well known a century before George Washington appeared on the scene.

Bancroft says of Nathaniel Bacon that "seldom has a political leader been more honoured by his friends." In a panegyric at his death they said: "Who is there now to plead our cause? His eloquence could animate the coldest hearts, his pen and sword alike compelled the admiration of his foes, and it was but their own guilt that styled him a criminal. His name must bleed for a season; but when time shall bring to Virginia truth crowned with freedom, and safe against danger, posterity shall sound his praises." This prophecy has been amply fulfilled in the case of Nathaniel and the complete vindication of his kinsman, the greatest of Englishmen, has not long to wait.

BOOK NOTICES.

*Histoire des Rose-Croix.** Fr. Wittemans, Avocat., Membre du Sénat de Belgique.

We have to acknowledge the receipt of the above-named book which is an important contribution to a difficult and mysterious subject.

The present volume begins with a short preface from the pen of that distinguished scholar Dr. W. H. Denier Van Der Gon, Secrétaire de l'Ecole Internationale de Philosophie.

Monsieur Wittemans takes a wide survey of the origin and distribution of Rosicrucianism and deals with such outstanding figures as Albertus Magnus, St. Thomas Aquinas, Nicholas Flamel, Paracelsus, Bacon, the Comte de St. Germain and other important figures in the movement.

Chapter IV. is devoted to the history of the Rosicrucians in the "Pays-Bas," where in the opinion of Mr. Harold Bayley the Renaissance had its real origin and not in Italy, as is popularly supposed. The book under review is reminiscent of Mrs. Cooper-Oakley's "Traces of a Hidden Tradition in Masonry and Mediæval Mysticism."

We feel that M. Wittemans' book should be on the shelves of all interested in the Rosicrucians. There are a large number of portraits in this volume which lend it an additional interest; these include that of John Valentine Andreas (a reproduction of the same portrait is to be found in *BACONIANA* for September, 1924, illustrating Mr. Henry Seymour's "Illustrations of Bacon Cyphers") and Francis Bacon.

The book, which contains some 200 pages, is well got up and contains an index (so essential in books of this class).

The contents of this work, to which justice cannot be done in this short note, may be summed up in the motto on the title-page "Per Rosam ad Crucem, Per Crucem ad Rosam."

Notes on the Authorship of the Shakespeare Plays and Poems. By Basil E. Lawrence, LL.D.

Here is a book which is so comprehensive in its survey of our immense subject that it is invaluable both to a beginner in the fascinating investigation as well as to the advanced student. It furnishes the latter with an almost inexhaustible book of reference and should be particularly useful to anyone who is writing an article on Bacon's claim to be regarded as England's premier dramatist.

* Paris Editions Adyar, 4 Square Rapp, 3rd Edition.

Dr. Lawrence seems to have explored every or almost every known phase of the Bacon-Shakespeare question, and hence it would be idle to give, in the space reserved for this note, even the briefest outline of its contents.

The book contains nearly 400 pages and is published by Messrs. Gay & Hancock of 12, Henrietta Street, London, W.C. Its price is 15s.

Bacon's Drama-Dial in Shakespeare. By Natalie Rice Clark. Press Ohio State Reformatory. (Copyright 1924, by Natalie Rice Clark, Oxford, Ohio.)

We would call attention to a companion pamphlet to Mrs. Natalie Rice Clark's book *Bacon's Dial in Shakespeare*. This pamphlet contains directions for the study of Bacon's drama-dial in Shakespeare and is issued with a larger dial-chart than that found in her book above mentioned.

W. G. C. G.

CORRESPONDENCE.

A QUESTION OF TACTICS.

To the Editors of "BACONIANA."

Sirs,—Having read the whole of the *Bacon Society's Proceedings* and *BACONIANA* from 1885 to the present day, may I venture to state my opinion that many strategic and tactical errors have been made. These, I think, in the interests of the Society, might be avoided in the future.

1. It seems to me that the principal effort should have been made to vindicate Bacon's character. If the Bacon Society had devoted itself for the first few years to this objective I think much good might have been done. At the present day, historians with a judicial mind practically acquit Bacon of the charges brought against him. For example, in the *Encycl. Brit.*, 11th edition, Bacon is treated very fairly. It is chiefly due to Pope's malignant lines and to Macaulay's famous, or rather infamous essay that the general public, learned as well as unlearned, has been so much biassed against Bacon. But for these attacks, only comparable in manner to the "yellow press," Bacon's true character and purity of intention would have been universally recognised.

2. The second effort should, in my humble opinion, have been directed to dethroning the Stratford actor on the excellent lines Sir George Greenwood has adopted and then an attempt made, with moderation, to attribute part of Shakespeare's work

to Bacon. I myself, am not convinced that Bacon is the author of the Shakespeare plays, but in the interests of a great literary problem I am only too willing to see the matter discussed in a dispassionate and judicial manner.

3. As regards the Bacon Society, it so happened that excited and sensational attention was prematurely drawn to Donnelly's work, and after that bubble was pricked the Gallup cipher readings were generally adopted, with some few admirable exceptions it is true.

4. In the March, 1925, number (68) the wish is expressed that "if members' subscriptions do not lag" it is hoped to publish *BACONIANA* three times this year. It seems to me that, in the interests of the Bacon Society, much freakish and ineffective matter might be suppressed and that numbers be printed only when something of credit to the Society can be published. For example, unless the evidence is overwhelming, it is a strategical error at this period of the controversy to claim for Bacon the works of Lyly, Montaigne, Cervantes, Napier, Burton, etc. Whether such attribution be correct or not it seems to me to have been a great mistake on the part of the Bacon Society, and it gave inflammatory material to the so-called orthodox Shakspeareans. Whether a supreme literary genius commencing work as a boy could have produced or inspired these works is a question for the future. At the present moment such a diffusion of effort does harm to the main contention of the Bacon Society. I, personally, should be contented with one small number, even in two years, provided it had sufficient solid material to justify its publication.

5. The Society seems to be, as I have already said, rather in the grip of the biliteral cipher. I have the Oxford 1st Folio Facsimile and all the Methuen ones, also that of the *Shepherdes Calender*, 1579 with its clear large italic-typed preface and other large italics. I have examined all these with magnifying glasses, and while I admit that different founts are used, especially in the italic capitals, yet I fail to confirm Mrs. Gallup. Concerning italic capitals I have recently had for perusal an original Copy of Clarendon's *Rebellion*, 1704. In the long preface, with unusually large italic letters, there are obviously two founts of certain italic capitals, especially A, D, M, P, ? C but B, E, F, S, T are identical. I think the printers of the 16th, 17th and early 18th century probably bought type from different founders, perhaps some from the Continent (? Holland) and that they used them quite indiscriminately. From a consideration of the Cipher question I have come to the following conclusions :

a. That Bacon did not intend his biliteral cipher to be employed in *printed work* but that he had found it very useful in his written communications with his brother Anthony and certain friends.

b. That printers' errors and *lapsus calami* would render a printed work useless for the purpose.

c. That presuming the type was cast from metal my experience of metal casting, which in a certain direction is considerable, is that the human hand has to remove all blemishes and once the human hand enters we get a diversity of effect.

d. That the wearing of the type, the exact alignment in the frame, the varying amount of pressure exerted and of inking would, all together, render a biliteral cipher, unless limited to a few carefully composed lines, misleading and indeed not worth the trouble of producing.

It seems to me that a person, having a strong and enthusiastic conviction of the existence of a biliteral cipher, might, without any desire of fraud, easily read anything he or she liked from the 16th and 17th century books.

In view, however, of the confirmation recently given to Mrs. Gallup by expert Government decipherers in France, I think it should be proved or disproved by unbiassed experts such as type-founders, type designers and printers' readers. I would willingly give £25 if others would contribute a similar sum in order to make an examination on scientific, or at any rate, sound principles.

I am not interested whether Queen Elizabeth had several children or none, nor does it make any difference to the authorship question whether Bacon was Queen Elizabeth's son or Lady Bacon's.

On Eugenic grounds I think it more likely that the intellectual couple Nicholas and Ann Bacon, especially considering the heredity of this couple, could have produced such a son as Francis than that Leicester or some other paramour of Elizabeth's could have done so.

6. It has pleased the so-called orthodox Shakspeareans to intimate that the Baconians are fit only for a lunatic asylum. I have, however, before me a copy of the first volume of the latest edition of Shakespeare, issued by the Cambridge Press. In the textual introduction the editors claim that "within the last decade the study of Shakesperean texts has been given a new trend by three distinct though closely related (*sic*) discoveries."

The first is that of Mr. A. W. Pollard—originator of a new scientific method—"critical Shakesperean bibliography." Among his works is mentioned *Shakespeare's Fight with the Pirates*. This book, being out of print, I was induced, much to my regret as it turned out, to pay rather a high price for a second-hand copy. Although not expecting a *Treasure Island*, a John Silver and Yo, ho and a bottle of rum, I did expect that this sensational title would justify itself. I found however:

a. That there was no existence of a "Fight."

b. That certainly the author of the Shakesperean plays and poems showed no fight. Indeed his rôle was like that of Brer Rabbit to lie low and say nothing.

c. Very slight, if any, existence of "Pirates."

In fact the title of the book resolved itself into *Nomen et umbra*. So much for this wonderful "new scientific method"!!

The second point is in reference to Mr. Percy Simpson's work on *Shakespearean Punctuation*. This work is much to be applauded although as I have indicated above I see no close relationship to the other points. Mr. Simpson's book gives us what, I think, is very much needed at the present time, *viz.*, a greater appreciation of the carefulness with which the 1623 *Folio* was printed and serves to warn off editors from making futile emendations of good parts of this *Folio*, which emendations should render them liable to an action of assault and battery.

"The third and most sensational discovery" is connected with the manuscript play, "Sir Thomas More." From the only six existing straggling signatures of Shakspeare a whole theory has been built up concerning the play. After a number of unverifiable statements comes this precious sentence: "The door of Shakespeare's workshop stands ajar"!!!

After reading this textual introduction I am really wondering in what a puzzling position the "Keepers" must be in as to which direction to take in order to search for and find the escaped lunatics.

I am,
Yours, etc.,
H. P. DEAN.

CYPHER IN ATTIC DRAMA.

To the Editors of "BACONIANA."

Sirs,—In the issue of *BACONIANA* for September, 1924, "J. R. of Gray's Inn" had an illuminating article under the above caption in which he called the attention of Baconians to certain disclosures made by Professor Margoliouth of Oxford in his book, *The Homer of Aristotle*, who declared that it now became quite certain that the greatest of Greek dramatists concealed in cypher, and generally in the first few lines of their works, the authorship of their supreme productions. The professor, through his intimate knowledge of Greek and minute examination of the texts of the *Iliad*, *Odyssey*, and Attic dramas, successfully deciphered a number of these cryptic inscriptions, which are anagrammatic in form.

It then occurred to "J. R." that it might not be improbable that Francis Bacon acted similarly and adopted the same or analogous methods in works issued anonymously or with the ascription of others' names; and whilst professing no skill in the art of discreting cyphers he made an experimental attempt at a reading from the transposed letters of the first three lines or spoken words) of the "Shakespeare" plays.

By applying the same method and taking the Roman letters which make up the first three lines of the first play in the *First Folio* (1623), viz., *The Tempest*, he was able to extract an intelligent interpretation from 45 out of the total 57 letters. The letters involved are:

* [2] Boteswaine.

[8] Heere Master: What cheere?

[7] Good: Speake to th' Mariners: fall.

The interpretation was:

"Read Fr. Bacon not Master W. Shakespeare wrote all these —"

There are, as already indicated, twelve letters unused, whereas the old Greek authors invariably took in the whole. The residue of twelve letters are:

E, E, E, E, G, H, H, I, I, M, O, T.

Quite a number of words might easily be extracted from this residue of letters, but not simultaneously. The following will jump to the eye:

TO, GET, ME, MEET, THE, MIGHTIE, EIGHT, MET,
HOT, HIGH, TIME, I, GOT, HOME, HOG, HIT, etc.

But there does not seem to be any sequential connection between any of these words and the incomplete solution of "J. R.," without still leaving over a number of letters unused. It struck me that the anagram might profitably be reconstructed, in order that the unused letters could be taken in, and the following is the result of my attempt:

"W. SHAKSPEARE WROTE NOTHING AT ALL:
A MEERE ACTOR: HEE HIDES MEE BEST: FR. O."

The whole of the letters are thus accounted for, and further than this, I found that the Anagram could be doubled, thus:

"WEE TEL SHAKESPEARE FOR DRAMATIC ART:
HEE WROTE LESSE THEN O. I AM B'N: HOG."

The word *then* was current for *than* in Bacon's time, as *O* was the common sign for cypher, as well as a negative numeral. The verb *tel*, notwithstanding its quaint sound in modern ears, was also common three centuries ago to express what we now better understand by the word *number*, being derived from the Anglo-Saxon *tellan*, meaning to count.

Now, by counting the numerical equivalents of the letters in "Shakespeare" and in "Dramatic Art" we find they precisely agree. Also, if counted by the method of the Secret (reverse) cabala, they agree. And, finally, if counted by that of the Kaye Cabala, they agree once more, thus providing the triple index of intention. Even the abbreviation of Bacon in the signature, followed by the word *hog*, may not be altogether meaningless, for

* Mr. Grimshaw has noted the "Bacon is Shakespeare" seal in the marginal initials of these lines, as shewn in brackets.

the numerical equivalent of the word *hog* (=29) may be read back-handedly as 92, which is the equivalent of the word *Bacon* in the Secret (or reverse) Cabala.

Yours truly,
H. SEYMOUR.

DID "SHAKESPEARE" SIGNAL?

THE BACON SOCIETY, LONDON.

DEAR SIR JOHN COCKBURN,—I have the honour to apply to the Bacon Society, through you as both its honoured President and as having before you both a copy of my recent pamphlet *Did Shake-speare Signal?* and a copy of the 110 lines long *Times* review of it, for an official reference to a mathematician of recognised standing of the coincidence to which *The Times* more especially calls the attention of the experts in matters mathematical in the said review.

The conclusion of *The Times* review runs, as you know :

"Whether or not Mr. Parsons has succeeded in proving the existence of these 'signals' must be left to experts to determine. They will, no doubt, take into consideration the high mathematical odds quoted by him against such occurrences being only coincidences."

Only twice had I quoted or mentioned "mathematical odds," and each time with regard to the *fourfold 55* coincidence—General Sir N. Yermoloff, K.C.B.'s estimate on page 12, and my own first rough and still built upon and somewhat lower estimate on page 16—as the number of lifetimes spent in search that would be required ere one would have had one probability of meeting with such a coincidence brought about by chance (100,000).

The Times was aware that 55 is the *digit sum* of "Francis Bacon." Also that this digit based fourfold 55 coincidence is a *digit sum* coincidence. Also that 55 is the letter numerical value of the word specially associated with the name "Shake-speare"—by alone having been set up in the same character of type in the poem supplying the utilised word totals of letter numerical value, the *First Folio* poem signed "I. M."

A reference is suggested on *the one point queried by "The Times"*—the actual odds against the occurrence of such a fourfold 55 by chance.

Believe me,
Very respectfully yours,
J. DENHAM PARSONS.

Ravenswood,
45, Sutton Court Road, Chiswick, W.
October 12th, 1925.

THE "UNSEEN HAND" OF AMBASSADOR
GONDOMAR.*To the Editors of "BACONIANA."*

Sirs,—The American *Baconiana* for October, 1924, published three letters of "Bacon" to Count Gondomar, whom he regarded as a friend.

"An honest noble friend at Court, to whom he was infinitely indebted," says the unsuspecting Editor. "To be an honest man as this world goes is to be one man in ten thousand." Gondomar was hardly that. But did he fool Sir Francis? Was he pulling the wool over his eyes in *re* the Virginia Company?

I ask the question. Will some historical scholar please reply?

Ian D. Colvin, in *The Unseen Hand in English History*, says: "James I. and his courtiers were notoriously under the unseen hand of Gondomar; English merchants could find no remedy against the corruption and tyranny of Spain. . . . The Virginia Company was a national organization to found an empire in opposition to the American Empire of Spain. . . . The Spanish Government viewed the growth of Virginia with apprehension. Gondomar was perpetually intriguing against it, and James's anxiety to conclude the Spanish match inclined him to give ear to the Spanish Ambassador's complaints."

" Ferrar, Sandys, Lord Cavendish, and Sir John Danvers, all spoke for the Virginia Company in Parliament. Gondomar and his successors were not spared, and declared to have used their utmost endeavours to destroy the Company and the Plantation."

The "Celestial Aristophanes," as Heine called Providence, is nothing if not ironic. Spain has certainly reaped as she has sown in America. *Sic semper Tyrannis!*

HAROLD SHAFTER HOWARD.

NOTES AND NOTICES.

It is with deep regret that we have to chronicle the death of our old and esteemed member, Major Godsall, of Whitchurch, who passed away at an advanced age. It is our painful duty, also, to record the death of Mr. Augustus Lawrence Francis, at the age of 78. He was at one time Headmaster of Blundell's School, Tiverton, and incidentally was the tutor of the Duke of Somerset (third Seymour). Notwithstanding his years, he was keen on Bacon research until the last, and was lately engaged in the study of the real authorship of *Don Quixote*, which has been imputed to Bacon. We extend our sympathy to the relatives of both.

The usual Annual Dinner in commemoration of the birthday anniversary of Francis Bacon will take place on January 22nd, at 7.30 p.m., at Stewart's Restaurant (corner of Bond Street and Piccadilly). Tickets 7s. 6d. Those of our readers (whether members or not) who would like to be present should apply to the Honorary Treasurer, Mrs. Henry Wood, at 32A, Clanricarde Gardens, W., in the early part of January, for particulars and tickets.

We welcome the rather lengthy letter of Mr. H. P. Dean, as a temperate expression of a point of view in the Bacon interest that is entitled to consideration. In point of fact, there are some members of the Society who already share the writer's views, if not as a whole, then in a great part. On the other hand, there are members who would regard them, if not as a whole, then in some part, as open to question. There would be no possibility of securing that unanimity of opinion which would be indispensable in order to carry into effect any one cut-and-dried policy of propaganda tactics. That is the real situation in which the editors are placed, and they hope and believe that Mr. Dean will bear with them in adopting the only possible alternative policy, which is not to put any veto upon any point of view whatsoever, being assured that it is only by free and full discussion that the truth about these vexed questions will ultimately emerge, which is all that matters. As Robert Hall says: "Whatever retards a spirit of enquiry is favorable to error; whatever promotes it is favorable to truth." Of course, it must be remembered that the Bacon Society does not necessarily hold itself responsible for any particular views expressed by contributors to *BACONIANA*, nor is it committed to any other course than that specifically pointed out in its published objects.

The pamphlet entitled *Did 'Shake-speare' Signal?* which Mr. J. Denham Parsons has issued is a reply to the published British Museum criticisms of the "Texi" anagram clue found in the First Folio poem initialled "I. M." of the Latin word "Exit" (*Texi* being also a Latin word meaning "I have hidden"), which, with its coincidences, arguably proves the existence of contemporary signalling in connection with the publication name of the author of the poetry ascribed to Shakespeare the actor; together with an account of the "666 Letters" surface clue found coincidences pointing the same way; as well as a renewed appeal to the British Museum Trustees for a report on his proffered full statement of relied upon coincidences—all of which have been properly audited and certified correct.

In this pamphlet Mr. Parsons says: "In the 13th chapter of the *Apocalypse* at the end of the Bible, is a famous prophecy

about Anti-Christ, and the 'number of his name,' which in our authorized version runs: 'Here is wisdom: he that hath understanding let him count the number of the beast: for it is the number of a man, and his number is six hundred threescore and six.' As a natural consequence of such Bible prophecy, some unobtrusive presentation of the number 666 became the best (if not only) surface hint or clue capable of carrying a suggestion of the presence of letter numerical value signalling about a NAME. Hence, as our national poet's surname was often hyphenated by others (for instance, in the 1594 reference 'And Shake-speare paints poore Lucrece rape'), arguably as hinting at knowledge that it was a pseudonym, while it is at the bottom of the dedication page of *Venus and Adonis* of 1593 that the name 'William Shakespeare' first occurs in connection with poetry, it is a fair question whether the said one available surface hint or clue suggestive of the presence of letter numerical value signalling about a NAME was put before his readers on such dedication page by the author of the poetry ascribed to Shakespeare the actor. Now the answer is that it was. And in the most suggestive way possible, namely, in no sectional way, but as the sum total of the letters printed over the signature to the dedication."

The author then shews that precisely 666 letters occur in the dedication of *Venus and Adonis* (1593), the first of "Shakespeare's" published productions, and also that 666 letters precisely occur in a conspicuous block of lines on the first page of the dedication of the last of "Shakespeare's" published productions, *viz.*, the *First Folio* (1623). He shews, further, that there are 36 plays in the collection and that the simple addition of all the numbers from 1 to 36 amounts again precisely to the number 666. The author further proceeds to show that the numerical equivalents of the name "William Shakespeare" total 177; that those of the lines containing the 666 letters in the *Venus and Adonis* dedication total 7,644; which, if divided by the smaller number (177) the significant number 33 is presented, not as a quotient, but as the remainder presented. He then proceeds to discover if any confirmation of this number 33 is available, as associated with 177 (the poet's publication name numerical equivalent) and finds that the digit values of the said 666 letters total 210, which is extraordinary. For $210 \text{ equals } 177 + 33$.

Carrying the process to the *First Folio*, which presents the same conspicuous results in a different manner, he presents further remarkable coincidences which are too intricate to review here, and the pamphlet should be closely studied by every Baconian who has any taste for figures.

A copy of the Shakespeare *First Folio* was sent by the publishers to the Bodleian Library in the latter part of the year 1623, and was lost for nearly 250 years, but was found and re-purchased by public subscription in the year 1906. A curious feature about the title-page of this copy is the omission of the printers' names, place, and date of publication, which, in all other copies that we have seen, appear immediately beneath the Droeshout engraving. A further peculiarity consists in an obvious *camouflage* by which it is made to appear that the lower part of the title-page has been carelessly torn away in the middle. On the left-hand side, which remains intact, is the word "Honest" in hand-written script, and on the right-hand side of the page, which also remains intact, are the letters "peare." The neat hand-writing is a very close resemblance to that of Francis Bacon. Whether the Stratfordians will laugh at this suggestion we know not. But what is enough to make a cat laugh is the obvious meaning of the letters that are not there, *viz.*, WILLIAM SHAKES!

Is it not both uncommon and peculiar for anyone to write such a prefix as *Honest* before the name William Shakespeare, and in so conspicuous a position as the title-page of so important a book, presumably sent direct from the publishers at the time of publication to so important a Library? There is, doubtless, more in this than meets the eye. Perhaps Mr. J. Denham Parsons may discover what it is. On a superficial examination, the numerical equivalents of the letters in "Honest William Shakespeare" total 254, which deducted from the Key-number of the *First Folio* (287) leaves 33!

We wonder how many Baconians remember that the present month reaches the centenary of the publication of the *Diary of Samuel Pepys*? Without intending it, so it is supposed, the author bequeathed to us one of the most interesting books ever written. Using a cypher of his own contriving, which he fondly imagined nobody would ever be able to decode, he put his inmost soul on paper. Dying in the year 1703, he bequeathed his books and papers to Magdalen College, Cambridge, and here the diary lay forgotten for more than a century. In 1825, an industrious and painstaking divine, the Rev. John Smith, discovered the cypher Key and translated the hieroglyphics into plain English, giving the result of his labour to the world.

We shall endeavour to publish the next number of *BACONIANA* on or before the 9th April, 1926, which date marks the tercentenary of the traditional death of Francis Bacon. As fitting the occasion, we intend to print the "*Manes Verulamiani*" in Latin

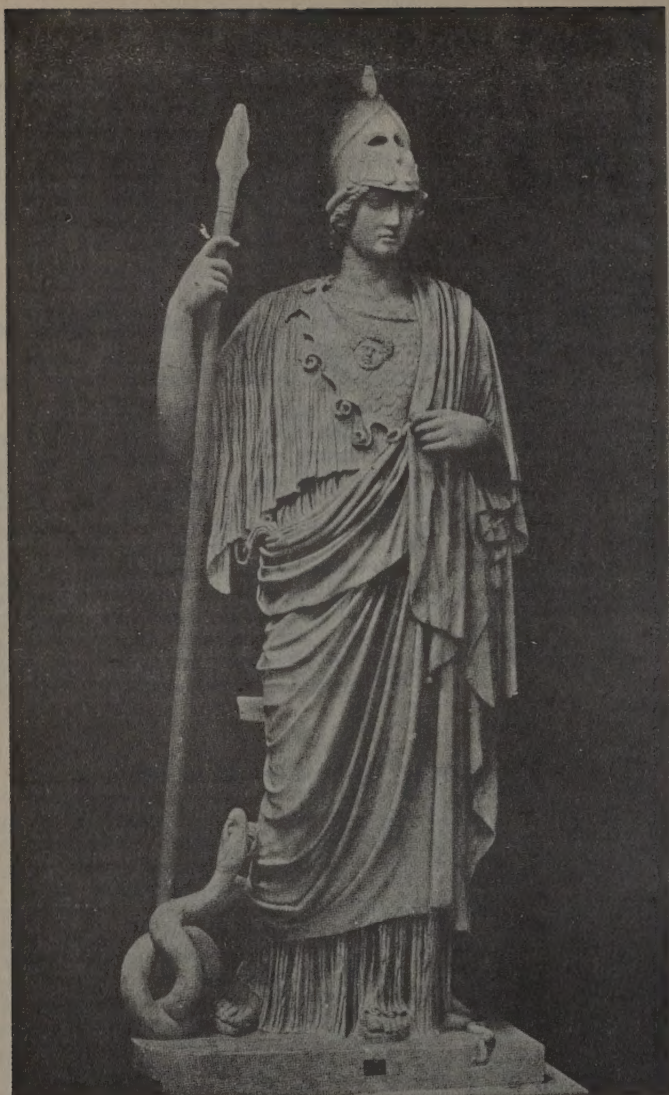
and English, a collection of elegies which the most learned men of the period penned in praise and admiration of Bacon as the supreme POET and genius of all time. These famous contributions are not so widely known as they should be, and it has been thought well to put them together in a handy and compact form. They will probably occupy the greater part of the issue, but they will doubtless serve a useful purpose.

Dr. Rosenbach claims to have brought to light a copy of Bacon's *Essayes*, dated 1597, in which the following occurs:

"To my perfect Friend, Mr. Wylliam Shakespeare I give this booke as an eternall Witnesse of my love. FRA. BACON."

It has been said that "this surely complicates the Bacon-Shakespeare controversy somewhat." Possibly; if it is not another pious fraud. The peculiar spelling of *Wylliam* also suggests that we may have come across yet another of Bacon's Pythagorean puzzles. We have noticed before such significant abbreviations of William as "WM"=33 and "WILM"=53, and of the combination "MR. WILLIAM"=103, all of which are well-known name-numbers of Bacon. And in "WYLLIAM" we possibly encounter another, for its numerical equivalents are 88, precisely those of *Fr. St. Alban*. The reverse (or secret) count gives us 87, precisely the number of letters in the inscription. And by taking away 55 (the root digits of *Francis Bacon*) from 88, the remainder of 33 is presented.

The hare started by the *Morning Post* about the "relics" of "Shakespere" and the "manuscripts" of "Shakespeare" which Mr. Rogers declares he has unearthed from the Marquis of Northampton's estate in Warwickshire, has not yet been run to earth. According to Mr. Coxswell, Mr. Rogers' solicitor, these "finds," pending examination, are "either the greatest literary discovery of all time, or the greatest literary swindle ever perpetrated." A safe conclusion, certainly. A representative of the *Daily Chronicle* interviewed Mr. Rogers and says he "was privileged to see the plan which led to the discovery of the Shakespeare MSS. It is a small piece of paper on which are drawn three trees [presumably *oaks*] named William Shakespeare (in the middle), John Harvard and Charles Rogers. At the top there is an inscription that Harvard, Day, Argent and Rogers planted these three trees on the estate of Wingate House, Compton. The William Shakespeare tree is marked by a cross [italics ours] and the following sentence: 'William Shakespeare, his writing, which nobody will ever see again.'" *Verb. sap.*
H. S.



PALLAS ATHENE

*The Spear Shaker of the Grecian civilization and
Symbol of Philosophy and Dramatic Art.*